

AN INTELLIGENT TOURISTS' GUIDE
TO
THE GLORY THAT IS BIJAPUR

Compiled by
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Published by
H. PADMARAJ, B.A. (T.M.U.)
SHANTINIKETAN, MAHATMA GANNDI ROAD
BIJAPUR

	<i>Price</i>	
Ordinary Copy	Rs. 1.75	
Superior Copy	Rs. 2.25	
De Luxe Presentation Copy	Rs. 5.00	

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Railway book-stalls and noted book-sellers

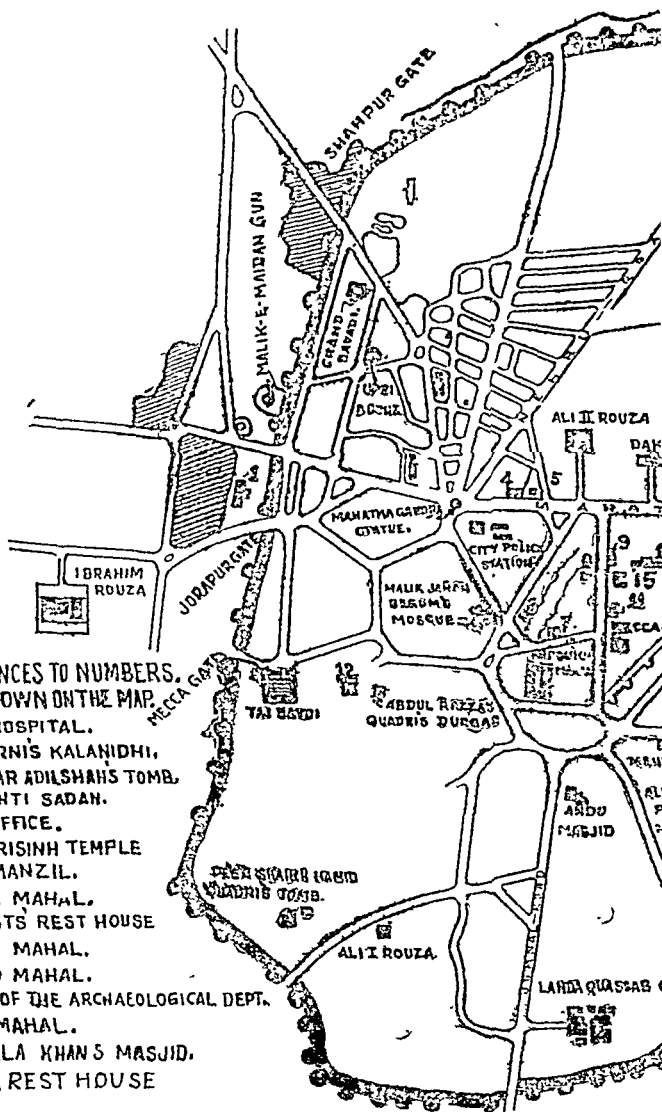
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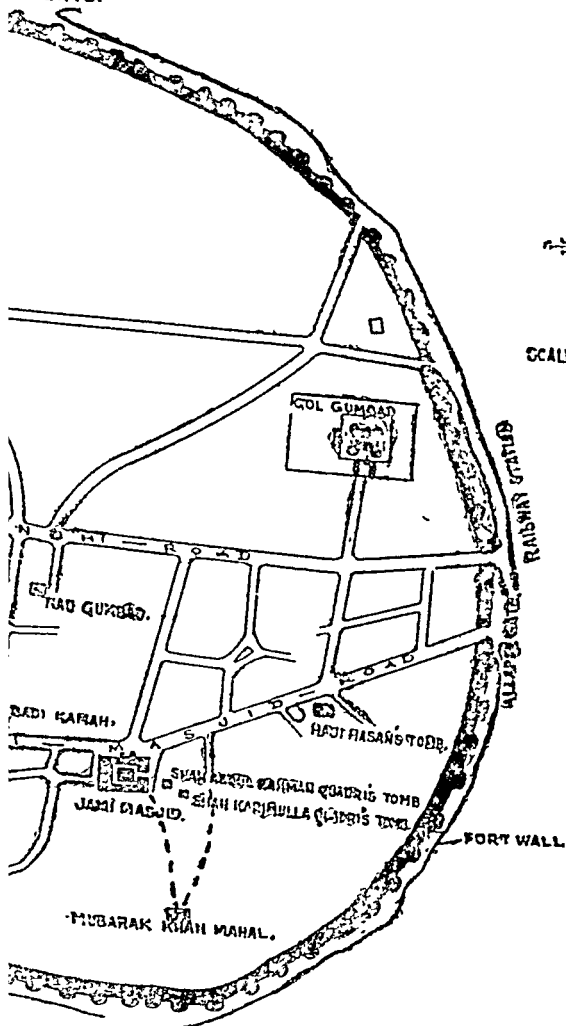
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TOURISTS' GUIDE MAP TO



BIJAPUR & ITS MONUMENTS.

NI GATE.



SCALE 1:600

FOREWORD

I am grateful to the compilers and authors of the following books that have been of much help to me in compiling this guide :—

1. Bombay Gazetteer.
2. Karnatak Gazetteer.
3. Bijapur District Gazetteer.
4. Dynasties of Kanarese Districts
by Fleet.
5. A Survey of Indian History
by K. M. Panikkar.
6. Indian Architecture by Percy Brown.
7. History of the Rise of Mohamedan
Power in India by Ferishta :
Brigg's translation from the Persian.
8. Hand Book of Indian Art
by E. B. Havell.
9. Indian Architecture by E. B. Havell.
10. Architecture of Beejapoor by Taylor
and Fergusson.
11. Bijapur—A Guide to its Ruins
by Henry Cousens.
12. Bijapur Architecture by Henry Cousens.
13. Centenary Souvenir of the
Bijapur Municipality.

My thanks are also due to Sri A. S. Bangi, Caretaker of Gol Gumbad, who, with his thorough knowledge of Adil Shahi monuments,

was ever willing to take me to several of the less known monuments that I visited for the first time when I took up a systematic and comprehensive study of the Architecture of Bijapur.

In bringing out this second edition, the book is wholly recast, chapters re-arranged and a chapter on the 'Architecture of Bijapur' added. Intelligent suggestions of intelligent tourists and readers have been given effect to.

The scrappy and superficial guide books that are placed in the hands of tourists do injustice to our glorious heritage and are an insult to the intelligence of intelligent tourists. A guide book should not make sight-seeing only a passing way-side pastime. It should answer all intelligent questionings of intelligent tourists, show 'Things of beauty' in a way that would make seeing them 'A Joy forever', create in the tourists a living and loving interest in the things seen and prove also an incentive for further study of the monuments visited. I wanted to write such a guide book.

The opinions expressed upon this book by intelligent tourists and critical readers given at the end of the book make me bold enough to claim with modesty that this book has successfully come up to my expectations and, I am glad to say, to the expectations of the tourists too, who have obliged me by their sympathetic appreciation of the book and enabled me, by their sympathetic appreciation of the book,

to bring out this second edition so soon in the wake of the first.

Finally, it is with great pleasure that I thank Nallaris, Printers, not only for the beautiful work turned out in so short a time, but also for their uniform courtesy, helpful advice and sweet reasonableness that gave me a refreshing experience of happy relations between authors and printers.

Shantiniketan }
Bijapur }
25-12-1959 }

H. PADMARAJ

PRESENTED TO



KAKASAHEB KRISHNARAO AJREKAR

With respect and love for his broad-minded outlook and catholic sympathy patience, pleasing manners and sincerity and such other virtues of head and heart as have made him a Perfect Gentleman who is, at his present age of ninety-three, neither enamoured nor afraid of Life or Death but who bears up and holds on with courage and confidence that Life is Duty.

Dedicated to the Memory of
Ibrahim Adil Shah II

the greatest of the Adil Shahi rulers of Bijapur

Who was the most glorious flower

Of the most beautiful synthesis of

the best in Hindu Culture and the best in Muslim Culture

as an humble homage to his

great love for fine arts, history, literature and philosophy

and to his glorious achievements

which made him

not only a great king

but

A Great Man

AN INTELLIGENT TOURIST'S GUIDE TO THE GLORY THAT IS BIJAPUR

CHAPTER I

TO MY TOURIST FRIEND

My dear friend,

An urge to enjoy seeing the man-made marvels of the Beautiful and the Sublime has inspired you to contemplate a sight-seeing trip to Bijapur. Well, may I plan it for you, please?

“Which is the most suitable touring season to visit Bijapur?” Surely, the winter months from November to the end of February.

How to go to Bijapur? Well, you can go either by rail or motor, and by air partly.

By Rail From Bombay side you can go to Hotgi of the Central Railways on Bombay-Madras line and change there for Bijapur on Sholapur-Hubli section of the Southern Railways. The distance from Bombay to Bijapur *via* Hotgi is 350 miles.

From Madras side you can go to Bijapur *via* Guntkal and Hotgi on Madras-Bombay line or *via* Guntkal and Gadag, the first route covering 560 miles and the second 515 miles. But the journey *via* Guntkal and Hotgi is more con-

garden in front of it. It has spacious drawing and dining halls, decent carpets and furniture, *etc.*, and a Telephone connection, the number being 153. A separate out-house for clerks, a kitchen (both European and Indian), a garage and an *aqua* privy are also provided on the premises. The rates for occupation of Circuit House and Travellers Bungalow are Rs. 5.25 and Rs. 3.50 *per diem* respectively, including electric energy. A *khansama* is appointed to supply to order vegetarian and non-vegetarian dishes at scheduled rates.

The building is within easy reach of the market, the Post and Telegraph offices, several historical monuments and beautiful modern parks. The controlling officer in charge of the Dak Bungalow is the Executive Engineer, Bijapur Division, who arranges for reservation on previous intimation.

L.I.G. Rest House The Executive Engineer, Bijapur, is also in charge of an L. I. G. Rest House (Low Income Groups Rest House). It is just recently constructed at a cost of about Rs. 1,00,000 by the Government of Mysore, to the west of the Deputy Commissioner's Bungalow abutting the Arkilla Road. It is a fine strong structure, having five single rooms, three double rooms, three treble rooms and one hall, and can accommodate 25 tourists at a time. All the

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rooms are well furnished with decent furniture, cots and up-holstery and have got liberal light and ventilation. A kitchen, a dining hall and a store room are also there in charge of a *khansama*. Electric lighting, sanitary arrangements and water supply facilities leave nothing to be desired. The charges for occupation are proposed to be Rs. 2 for a single room, Rs. 1.50 per cot in double and treble rooms and Rs. 1.25 per cot in the hall. A *khansama* to be appointed by the Government would supply to order vegetarian and non-vegetarian dishes according to scheduled rates. With its beautiful situation in the midst of such historical Adil Shahi buildings as Adalat Mahal, Anand Mahal and Gagan Mahal, this L.I.G. Rest House is really an enviable boarding and lodging house for middle class tourists. The Post and Telegraph Offices, the Telephone Exchange, the Market, a Park, a Picture House and a Tonga Stand are all so nearby, adding to the conveniences of the tourists. It is hoped that this Rest House would be opened to the tourists by about January 1960.

Vishranti Sadan as the Municipal Rest House is named comes next. Situated to the west of the Post and Telegraph Offices, it provides four first class rooms (each having two cots at Rs. 1.25 per cot *per diem*) five second class rooms (each having two cots at Re. 1 per cot *per diem*) and

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three third class rooms the charges for occupation being nP. 50 per head per diem. The first class rooms furnished with decent furniture, toilet table, mirror and cot, etc., stand on a raised platform, overlooking small and pleasant garden patches. The second class rooms are behind the first class ones and modestly furnished with cots, chairs and table. The Rest House has been conveniently meeting the needs of middle class tourists, travellers and businessmen satisfactorily.

With the licence of the Municipality a contractor is running a decent canteen, the New Grand Hotel and Restaurant, in the western part of the Rest House. The canteen supplies refreshments and drinks, hot and cold, and vegetarian and non-vegetarian dishes to order.

Amba-Prasadik Udupi Boarding and Lodging House, Ganesh Udupi Boarding and Lodging House, Mysore Lodge and Prakash Lodge come next. The first two provide lodging and vegetarian dishes while the last two lodging only.

What to see at Bijapur, you will naturally ask now. Well, what to see should depend upon the time you can spare.

Tour A Supposing you can spare only half a day, whether in the morning or in the afternoon, you will have to satisfy yourself with visiting only Upri Buruj, Malik-e-Maidan, Ibrahim Rouza, Taj Bavdi, Sister Tombs, Asar Mahal, Mehtar

Mahal, Jami Masjid, Archæological Museum and Gol Gumbad in the order in which I am putting them. Yes, I repeat, always in the order in which I am putting them. Most of the visitors see Gol Gumbad first and then lose all interest for the remaining monuments which, though interesting taken singly, fade into shade once Gol Gumbad is seen. That is why I would very much like you to round off your sight-seeing rounds at Bijapur by visiting Gol Gumbad in the end.

Tour B Now, if you can spare a whole day or, say, three hours and more in the morning and the same time again in the afternoon, you can divide the sight-seeing programme into two stretches.

In one round you may please see Gagan Mahal and Municipal park, Jala Manzil, Malika Jahan Begum's mosque, Sister Tombs, Taj Bavdi, Ibrahim Rouza, Malik-e-Maidan, Upri Buruj, Kulkarni's Kala-nidhi and Ali II Rouza.

In the second round you may visit Anand Mahal (you can only see the majestic hall with the facade of arches facing north), Mecca Masjid, Asar Mahal, Mehtar Mahal, Nau Gumbad, Jami Masjid, Shah Karimulla and Shah Abdül Rahman Qadri's tombs, Archæological Museum and Gol Gumbad.

Tour C If you can spare a whole day and a half, you can, in the first round, visit Gagan

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Mahal and park, Anand Mahal, Mecca Masjid, Jala Manzil, Sat Manzil, Nrisimha Temple, Faroukh Mahal, Karimuddin's mosque, Andu Masjid, Landa Quassab, Ali I Rouza, and Peer Shaikh Hamid Qadri's tomb.

In the second round you may see Malika Jahan Begum's Mosque, Sister Tombs, Taj Bavdi, Ibrahim Rouza, Malik-e-Maidan, Upri Buruj, Dakhani Idgah, Kulkarni's Kalanidhi, Chhota Asar, Sikandar's Tomb, Bukhari Masjid and Ali II Rouza.

In the third round, you may please see Yakut Dabuli' Tomb, Asar Mahal, Mehtar Mahal, Ali Shahid Peer's tomb and Mosque, Batullah Khan's Mosque, Nau Gumbad, Jami Masjid, Shah Karimulla and Shah Abdul Rahman Qadri's tombs, Mubarak Khan Mahal, Haji Hasan's tomb, Archæological Museum and Gol Gumbad.

The Gol Gumbad is open to visitors from 10-30 A.M. to 5-30 P.M. and the Archæological Museum from 8-30 A.M. to 5-30 P.M. everyday. You should please finish visiting the monuments, especially the important ones, by about 5 P.M.

The following time-schedule should enable you to devote the minimum time so as to appreciate and enjoy the importance and beauty of the monuments :

Gol Gumbad 45 minutes, Ibrahim Rouza 30 minutes, Jami Masjid, Upri Buruz, Archæological

Museum, Asar Mahal, Mehtar Mahal, Malik-e-Maidan 20 minutes each and five to ten minutes for each of the other monuments.

It is better for you to visit all the monuments and places referred to in this guide so that you would appreciate and enjoy the variety of structural designs and the gradual development and bold experiments made in the field of architecture by the Adil Shahi Master-builders.

As you go to every monument you may please carry this guide as your constant companion and read therefrom the description of the monument on the spot. The size (and the price too) of the book are designed to suit your pocket.

Conveyance at Bijapur Bijapur provides you with tongas and taxis. At the railway station and bus-stand you will find only tongas to take you to your proposed lodgings anywhere in the town for a rupee at the most if you engage the whole tonga or nP. 50 if you occupy only one seat. The following rates may please be noted for sight-seeing rounds:

Rs. 1.50	for the first hour
Rs. 1.25	„ second „
Re. 1.00	„ third „
nP. 75	„ fourth and for every additional hour.

A tongawala charges usually Rs. 4 for taking you round all the principal monuments specified

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in Tour A above at a stretch. But you can get tongas for lesser rates by fixing up the charges before you engage him for a particular tour. Tongas are more economical and more surely and easily available as compared with taxis which are few while there are more than a 100 tongas. As only short distances are to be covered from monument to monument and as the total distance covered during any one round would not be more than five miles, you may better think of tongas rather than taxis which, however, are more comfortable and faster.

For taxis a rate of nP. 50 per mile is prescribed for going outside Bijapur. No rates are fixed for the rounds in the town. However, on enquiries it is learnt that the taxis seating seven passengers, including the driver, charge Rs. 8 for Tour A, Rs. 14 for Tour B and Rs. 20 for Tour C.

The Tourist Association, Bijapur takes interest in all matters concerning tourism. You can write to 'Secretary, Tourist Association, Kalanidhi, Bijapur' for any help and guidance.

Kalanidhi, a personal collection by Shri Narayanrao Kulkarni, Photo artist, the Secretary of the said Association, contains Ragamāla miniatures of the Deccan School, 17th Century paintings on leather and copper vessels, 18th Century Ganjipa sets, Pallava bronzes of the 5th Century, Chalukyan sculptures of the 8th

Century, Mughal and Adil Shahi Sanads, Arms of Medieval times, Bidriware, Palm leaf writings about a thousand years old, and gold, silver and copper coins of pre-muslim period, the Sultans of Delhi, the Mughals, the Bahamani Kings, Chhatrapati Shivaji and Adil Shahi Rulers, and rare and unpublished photographs of Mahatma Gandhi and men and events that made history in India's fight for freedom.

You would surely like spending some time in the Kalanidhi with Shri Kulkarni.

Dear Friend, I have given the above notes and hints that should make your sight-seeing a pleasure. Now, will you kindly do me a small favour? Will you please let me know your opinion on this guide book and your suggestions to make it more useful, more interesting and more attractive?

Thank you.

Shantiniketan }
Bijapur, 25-12-59 }

Your dear friend,
H. PADMARAJ

CHAPTER II

INTRODUCING BIJAPUR

Bijapur, situated on the Deccan Plateau in north latitude $16^{\circ}50'$ and east longitude $75^{\circ}48'$, about 2,000 feet above the sea level, covers an area of 5.6 square miles with a population of 65,734 according to the census of 1951 but which must now be something more than 75,000.

The Sholapur-Hubli section of the Southern Railways traverses the Bijapur town within its eastern outskirts, Sholapur being 60 miles to the north of Bijapur and Hubli 133 miles to the south. Bombay lies, as the crow flies, about 250 miles away from Bijapur.

There is nothing striking or picturesque for miles round about Bijapur. As one approaches Bijapur he meets with almost endless stretches of shallow stony soil with dry tufts of grass lingering in stray patches and rarely a tree for miles. Sometimes during the rainy season from June to October the surroundings of Bijapur appear bristling with the joy of green grass. The monotony of the surrounding treeless rolling plain is relieved by decaying tombs and other buildings.

From afar one catches the first glimpse of Bijapur about 15 miles away. The first thing to be seen is the dome of Gol Gumbad rising

supreme above the intervening up-lands. It dominates the landscape and first catches the eye of the tourist from whatever side he may approach. At about five miles, the curtain of the intervening uplands drops down and suddenly the whole town breaks into view. Far, on every side, the country is covered with buildings of varied shapes and sizes and at different stages of decay. Nearer still, the austere simplicity and massive magnificence of Gol Gumbad rises into the ken of the tourist and stands outlined against the blue empyrean of heaven.

The town is encircled by a fort-wall running round for a total length of six and quarter miles forming an irregular ellipse, with some suburbs on the east, south-east and west thrown out. The fortwall is surrounded by a deep moat 40 to 50 feet broad and about 30 feet or more deep with some filled-up stretches brought under cultivation. Five massive gates originally constructed by the Adil Shahs lead into the town through the fort wall. During the last century another western entrance was opened close to the Sherzi-Buruj, the wall being knocked down and a bridge thrown across the moat. This gate is now the chief western entrance and called the Fatka or broken gate with, of course, no such gate-like structure as exists in the case of other gates. Another gate has been similarly opened

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close to the Allapur gate in the east. A broad road, called the Mahatma Gandhi Road, runs east-west and divides Bijapur into two equal halves, the northern and the southern.

Flying low over the town one can catch scenes of strangely impressive grandeur with a number of historical tombs, mosques, palacial buildings, domes, and towers that lie scattered as in-sets of green trees or of old peths and modern developed localities all enclosed by massive walls, gates and bastions that are showing signs of decay.

“Above the whole scene the lofty domes of many kingly tombs brood in silent but winkless reverie upon the buried royalty of a city that was the Queen of the Southern India for a century.” (Jadunath Sarkar).

But for the two hot months of April and May the climate of Bijapur is salubrious and temperate almost throughout the year. December and January are really enjoyable.

The mean temperature stands at about 70° during December and January and at about 87° in April and May while the records of temperature during other months range in between these figures. The actual highest temperature recorded during this century was 109° on 14-5-1939 and 12-5-1951, while the actual lowest was 45° on 1-1-1937 and 7-1-1945. The average rainfall

is 19.57.

Bijapur is a good trade centre exporting grains, cotton and oil seeds. It has got an Arts and Science College, six Secondary Schools including an Agricultural High School, one Industrial School, 43 Primary Schools, half a dozen social service institutions, three cinema theatres and a dozen co-operative and banking organizations. But the chief attraction of Bijapur that draws tourists from far and near is the magnificent monuments of imperishable glory handed down to us as a rich legacy by the Adil Shahi Kings.

CHAPTER III

BIJAPUR BEFORE THE ADIL SHAHS

No reliable and definite evidence is yet available as to who founded Bijapur and when. But the epigraphic records that have come to light may safely lead us to an inference that some Mandaleshwar or a feudatory chief of one of the early Chalukya kings who ruled at Badami was responsible for founding the city of Bijapur.

An old Muslim chronicle says that Gajakannahalli, Bajakanahalli, Chandankeri, Kyadgi, Khatarkeri, Kurubanhatti and Kujankuti were the villages that were amalgamated to form Bijjanhalli. There is nothing on record to show as to when

any or all of the above-named villages were amalgamated into Bijjanhalli and when the latter was renamed as or Sanskritised into Vijayapura by a victor as a symbol of victory that he scored over his enemies at this place. That the amalgamation of the villages into a larger unit must have taken place a few centuries earlier than 1000 A.D. can be seen from the following facts:

Vikramaditya VI, the greatest of the Western Chalukya kings who ruled at Kalyan from 1073 A.D., is recorded to have had his part-time capital at Vijayapura. His elder brother Someswar II who preceded him on the throne has left an inscription at Bijapur that 300 *Matters* of land was granted for the erection of the temple of Shri Swayambhu Siddheshwar in Bijjanahalli which was then included in what was known as Taddewadi Thousand and was governed by Dandanayaka Nakimayya. There are also two other inscriptions, one of 1196 A.D. by Jaitugi, a Yadav king of Devagiri (1191-1247 A.D.) recording that Vijayapura was his capital in 1196, and the other by his son Singhana II showing that a grant of land was made to Sri Nrisimha temple in Vijayapur. All these inscriptions are found in the remains of the Hindu temples in the citadel in the heart of Bijapur and give a clear indication that even before the 11th century Vijayapur (the Bijapur of today) had attained considerable

importance.

With the death of Shankardeo, the last of the Yadav kings of Devagiri, at the hands of Malik Kafoor, the general of Allauddin Khilji, the Sultan of Delhi, Karimuddin, son of Malik Kafoor, was placed in charge of Bijapur as its Governor. Subsequently from 1347 A.D. Bahamani kings came to be in possession of Bijapur. In 1478, in the new distribution of Bahamani territories, Bijapur with its neighbourhood was formed into a province with Muhammad Gavan as its Governor who was, however, suspected by his king of treachery and executed in 1481. The king's favourite Yusuf Adil Khan was appointed in his place as Governor of Bijapur.

In what follows an attempt is made to briefly touch the reigns of the Adil Shahi kings, with special reference to their character, personality and achievements and to the important and famous monuments that stand as eloquent testimony to the bold conception, daring design, and skilful execution of those Master Builders and their love and reverence for the Beautiful and the Sublime.

BIJAPUR OF THE ADIL SHAHS

1. Yusuf Adil Shah (1489—1510)

Strange and mysterious indeed are the ways of Destiny!—Or how else could a Muslim prince of Constantinople in European Turkey, saved by his mother tactfully from a murderous family custom (which put to death all the male issues of the dying Sultan except the one who was an heir to the throne), smuggled out of the country of his birth and, passing through romantic and trying vicissitudes of fortune, carve out for himself and his successors a great empire in far-off India? The prince was said to have been sold as a slave at the court of Sultan Muhammad at Bidar where he was taken as one of the king's retainers. This was Yusuf Khan who rapidly rose in the king's favour by his personality, bravery and great skill in feats of arms and physical prowess. He threw down a famous wrestler from Delhi in a wrestling bout before the king. He was once sent in charge of a large force to quell a disturbance that broke out in the Telgu Districts of the Bahamani kingdom. Sultan Muhammad was so pleased with the brilliantly successful way in which Yusuf executed his military mission that he bestowed upon Yusuf the Inam of some towns and the title of 'Adil



YUSUF ADIL SHAH
The Founder of the Adil Shahi Dynasty



ALI ADIL SHAH I
The Builder of Jami Masjid

Khan'. Yusuf was, as stated above, soon appointed in 1481 to succeed Muhammad Gavan, as Governor of Bijapur. With the decline of the Bahamani power at Bidar, Yusuf Adil Khan felt himself fairly secure and began by degrees to sever his connection with Bidar and finally in 1489 openly declared his independence by ordering the *Khutaba* to be read in the mosque in his own name.

Yusuf married the sister of one Mukundrao, a Maratha Sardar. This Hindu wife who was renamed Boobooji Khanoom (Punji Khatun is another version) gave birth to Prince Ismail and three daughters.

Feeling his end drawing near Yusuf entrusted the management of the state to his minister Kamal Khan Dakhani, as his son Ismail the heir-apparent was yet a minor. Yusuf Adil Shah died at the age of 75 in 1510 and was, according to his wishes, buried near the tomb of a saint in Gogi, a village he had received as Inam from the Bidar king.

We owe to Ferishta the following estimate of Yusuf Adil Shah's personality and character.

"Yoosoof Adil Shah was a wise prince, intimately acquainted with human nature; he was handsome in person, eloquent in speech, and alike eminent for his learning, his liberality, and his valour. He wrote elegantly, and was a good

judge of poetical composition, and even sometimes wrote verses himself. His taste and skill in music were superior to those of the masters of his time, whom he encouraged by munificent rewards to attend his court; he himself performed to admiration on two or three instruments and in his gay moments would sing improvised compositions. Although he mingled pleasure with business, he never allowed the former to interfere with the latter. He always warned his ministers to act with justice and integrity, and in his own person showed them an example of attention to these virtues. He invited to his court many learned men and valiant officers from Persia, Toorkistan and Rome as also several eminent artists, who lived happy under the shadow of his bountry."

It will be interesting to read some accounts of foreign travellers who visited Bijapur during those times. Varthema, an Italian traveller, who was in Bijapur in 1510 describes Bijapur thus :

"The city, encircled by a fortress, contains beautiful and majestic mansions. The king is powerful and prosperous but egoism informs his general behaviour. 44 chambers have to be crossed before one can meet the king in his palace. Many of the king's retinue wear shoes studded with precious stones . . . The king has a big fleet of ships. From Goa Bijapur gets an annual tri-

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bute of 10,000 gold coins. The king entertains foreigners in military service but before appointing them he forces them to pass the boxing and physical tests."

Barbosa, a Portuguese traveller, who was in Karnatak from 1500 to 1514 has left the following account—

"The king has splendid ships and has cast guns in iron and brass. The flourishing agriculture gives Bijapur bumper crops in Yusuf's kingdom. There is prosperous inland trade. The Hindu soldiers are of blackish complexion but very strong and brave. They are skilled archers and go to battle equipped with swords and shields and bows and arrows."

Goa which was one of Bijapur's possessions was attacked and occupied by the Portuguese under Alphonso de Albuquerque in February 1510. Yusuf Adil Shah marched against them and drove out Albuquerque and his men. But in the chaos that ensued on the death of Yusuf in November 1510, when Ismail, his son and heir, was just a minor, and the regent Kamal-Khan was hatching treacherous plots, Albuquerque came back with a strong force and retook Goa.

Yusuf Adil Shah converted the mud fort into a strong well-built stone fortress which now encircles the area called the Citadel or Arkilla. The work of construction was, however, finally com-

pleted in 1546 A.D. He is said to have constructed a *Meenar* at Gulburga and forts at Beedar, Ahmednagar (1468 A.D.), Sholapur (1478 A.D.), Belgaum (1481 A.D.), Purandar (1482 A.D.) and Miraj (1483 A.D.) when he was in the service of the Bahamani kings. He built Faroukh Mahal.

Faroukh Mahal This is the great block of buildings, with an extensive court yard in the middle, which after conversion has been housing the Public Offices. It was built by Yusuf Adil Shah for the use of the royal household, the Darbar, top-level state offices, armoury and granary, *etc.* The hall, now called the Darbar Hall, might have served, before Gagan Mahal was built, as the King's Court and Audience Hall. The majestic hall, the splendid verandah in front of it and the gorgeously painted and gilded wooden roof which this verandah then had must have presented an appearance of great splendour.

2. Ismail Adil Shah (1510-1534)

Kamal Khan, appointed as Regent at the time of the accession to the throne of Ismail Adil Shah who was then about 13 years old, soon began to strengthen and secure his position with a view to deposing the young king and seizing the throne. Filled with suspicions about his treacherous intention and ambitious designs, Ismail's mother Punji Khatun and Dilshad Aga,

the sister of Yusuf Adil Shah, hatched a counter-conspiracy and managed to send an emissary who assassinated Kamal Khan in his very secret apartment entrenched in the midst of his retinue. Kamal Khan's wife and his son Safidar Khan ordered the troops in Kamal Khan's name to arrest Ismail and his mother who were already kept almost as state prisoners in their palace by Kamal Khan ; the hirelings and followers of Kamal Khan collected a strong force and advanced on the king's palace which was stoutly defended by Punji Khatun herself, who, clad in male attire and wielding shield and sword, cheered the young Ismail and exhorted the men of the palace to be firm and loyal to the king. She was nobly assisted by the king's adherents in the city who got into the palace by means of ropes Dilshad Aga managed to throw over the walls. In the thick of the fight that ensued Saftdar Khan had rushed with his men into the courtyard of the king's palace. Being wounded in the hand by an arrow he moved to a site under the wall and sat down there. Young Ismail and his mother seized the opportunity and got a huge stone rolled over him from the palace wall. The stone dashed down and crushed Saftdar Khan to death. His men lost heart and fled. After attaining majority Ismail consolidated his little kingdom and during his reign of 24 years was frequently engaged in

military encounters. He fell ill during the seige of Golconda, and died at Sagar in 1534 A.D. His body was buried at Gogi beside that of his father.

He laid the foundation of Chandapur, a village south of Bijapur, and built in 1513 'Champa Mahal' no trace of which now remains. A muslim chronicler thus sums up his character:

"He was just, patient, and liberal; extremely generous, frequently pardoning state criminals and averse to slander. He never used passionate language and possessed great wit to which he added a sound and accurate judgement. He was an adept in the arts of painting, varnishing, making arrows and embroidering saddle clothes: and in music and poetry excelled most of his age. He supported literary men and scholars munificently at his court; and had a great fund of humour, which he displayed at his private parties and in familiar intercourse with his courtiers." He was much loved by his soldiers and was a brave warrior himself. He was also a painter and intimate with the art of lacquering.

(2) Ibrahim Adil Shah I (1534-1557)

Mallu Adil Shah, Ismail's eldest son, succeeded him, but after a short reign of seven months was set aside and blinded as his evil

ways and bad manners filled with disgust every one including Punji Khatun and Agah Dilshad who placed Mallu's younger brother Ibrahim on the throne. Ibrahim was a brave man and a fearless soldier and was constantly engaged in war throughout his reign. It is said that Afrasiab Turk and Ibrahim Adil Shah had, according to a king of Persia, no rivals in deeds of bravery and heroism.

Though vindictive and suspicious, Ibrahim treated his soldiers well and learned men respectfully. He died in 1557 A.D.; his body was carried to Gogi with pomp and ceremony and laid beside that of his father. He founded Ibrahimpur in 1550 and built a mosque in that suburb. The fortifications of the citadel were strengthened by him and the old Jami Masjid was built by him near the tomb of the saint Jaffar Sakkaf in 1551 in Sakkaf Rauza locality. He substituted the local vernacular for Persian as his court and office language.

4. Ali Adil Shah 1 (1557-1580)

Ismail, the eldest son of Ibrahim, was dull and stupid while Ali, his younger brother, was bright and active; but on account of religious differences Ali was imprisoned by his father in the fort of Miraj which belonged to Bijapur. After the death of Ibrahim, Ali got himself

AN INTELLIGENT TOURIST'S GUIDE TO

released and ascended the throne in 1557 setting aside Ismail. He inherited from his father wars and ancient feuds and led successful military expeditions against the other Muslim kings of the Deccan. But after a time all the four Muslim kings of the Deccan, Nizam Shah of Ahmednagar, Ali Adil Shah of Bijapur, Ali Barid Shah of Bidar and Kutub Shah of Golconda, made up their quarrels, cemented their friendship by matrimonial alliances and combining their forces marched against Ramraj of Vijayanagar whose aid they had often sought against each other. A most sanguinary battle fought at Rakkas-Tangadgi sealed the doom of the Empire of Vijayanagar which had held a glorious sway of 230 years in the Deccan. Vijayanagar was mercilessly sacked by the conquering hordes who spent months in Vijayanagar, destroying and looting, and stamping it out of the role of glorious and living cities. The victory at Rakkas-Tangadgi brought great wealth to Ali Adil Shah. In a dispute about the return of some jewels that belonged to his daughter, Ali Adil Shah was killed by a slave from Gulbarga in 1580. His house-hold steward and treasurer who was at Ali's death-bed has summed up his character thus :

“The king was gentle, good-natured, and of a religious turn of mind. He was matchless

in his generosity and liberality and delighted in the company of learned men whom he invited to Bijapur from Persia and elsewhere, and sent them away well-rewarded. He was kind to his servants and not particular about his dress, it only costing him about two *hons*; he used to dress as a Fakir, calling himself 'Ali Sher Qulandar.'

Ali Adil Shah was a good lover of painting. It was during his regime, in 1570, that the illustrated *Nujum-ul-Ulum* was produced. Due to almost complete absence of documents from 1490 to 1570, it is difficult to say what course the Bijapur School of Painting took in its early days. The first paintings of the Bijapur School available in *Nujum-ul-Ulum* were not influenced by the Mughal School but by some independent school developed in the Deccan. The style of these paintings, especially the bright and deep colours and their liberal use of gold clearly indicate their individuality. Paintings such as those of Hindu gods and ornaments are suggestive of Hindu influence.

Ali Adil Shah was the first great builder of the Adil Shahi dynasty. He laid out the suburb of Shahapur Peth in 1559 and built the forts of Dharwar in 1567 and Bankapur in 1573. He also laid out beautiful gardens in Bijapur in 1566 and 1568. He constructed the Gagan Mahal, Chand Bavadi and his own plain tomb in

Sakaf Roza locality. He is said to have constructed Ali Shaheed Peer's Mosque. But the most important of his constructions were the fortifications of the whole city of Bijapur, and the Adil Shahi water works. But his greatest achievement was the Jami Masjid.

Chand-Bavadi Ali Adil Shah built this well in 1579 in honour of his queen Chand-bibi in the north-western part of the town about 100 yards south-east of the Shahapur gate. A descending flight of steps reaches down to a platform spanned by a single big arch. A passage about four feet wide runs along the four sides of the rectangular well, flanked by a high arched but filled-in wall. Rooms with windows facing the well are built in the centre of the three sides except on the side of the big arch. The well measures 144 feet east-west and 156 feet north-south.

Gagan-Mahal About 200 feet to the west of the public offices is situated the Gagan Mahal or 'the sky (kissing) palace' which was built by Ali Adil Shah, in about 1561, to serve the double purpose of a royal residence and a Darbar Hall. The whole building is a rectangular one measuring 124' \times 82', with a majestic hall serving as a Darbar platform completely open to the north. The hall is flanked by small chambers on the east and the west. A staircase reaches an over-

all upper storey wherein were accommodated the families of the royal household. Through the suspended screens and beautiful casements of the projecting balconies overhanging the Darbar on all sides, the ladies in the harem could witness the proceedings of the Darbar. Windows and balconies were elaborately carved and gorgeously painted and gilded as also the whole wood-work consisting of the ceiling and the pillars. The building must have been glowing with all the oriental grandeur of those days and witnessed many of the most momentous and sometimes tragic deeds recorded in Bijapur history. Here sat the noble queen, Chand-bibi, piloting the ship of state when all around were intrigues and party factions. It was from here that the traitor, Kishwar Khan, dragged out the noble queen to the prison cell at Satara. Even as the palace witnessed the glory and grandeur, the loves and intrigues of the royal residents of the Adil Shahi Dynasty, it was also the silent and mournful on-looker when, in 1686, the conquering Aurangzeb captured the city and sitting, with pomp and self-complacent joy, on the platform in this very Darbar hall, commanded the ill-fated Sikan-dar, the last of the Adil Shahs, to appear before him bound in silver chains while he, at the same time, received the respectful submission and obeisance of the nobles. The glory of those

times has passed away once for all, and now the roofless building is just a huge cell of cracked and crumbling walls, with the wood in the work cruelly dislodged from the gaping wounds in the walls. The hall and the roofless walls stand in a beautiful park laid out by the Municipality. An immense arch spans the whole front of the Darbar Hall and was designed to give the audience full and unobstructed view of the proceedings going on, on the raised platform, whereon the Sultan sat on the throne surrounded by his ministers and generals.

Ali I Rouza Abutting the road that takes off from the Jumnal road near the P. D. J. High School and runs westwards to the Muslim burial ground, Ali Adilshah's tomb is a plain building, about 100' \times 60', consisting of an outer row of five arches enclosing a central chamber that has three filled-in arches on each face with a door-way in every central arch. The side arches have a series of lancet-shaped windows allowing light to pass into the chamber of the tomb. The outer walls of this chamber were painted in colours of which little can now be seen. Large archways divide the ceiling of the chamber into three compartments that serve as support to the roof which is flat and surrounded by a plain masonry parapet. The simple mound in the centre of the chamber is the last resting place of

the most war-like king of Bijapur. This low severely plain structure was the earliest royal tomb to be constructed in Bijapur.

Ali Shahid Pir's Mosque Situated about 300 yards to the south-east of Mehtar Mahal it is a 35'-6" square with a curious wagon-vaulted roof and an unusual *Mehrab*. Over the top of the *Mehrab* arch an inscription containing extracts from the Qoran runs across. The facade of the mosque is very pleasing by the effect obtained by the introduction of a great number of receding lines of moulding round the arches, giving them a deepset appearance and these lines are carried down the piers. The outer ring of arched moulding is cusped, and the spandrills are ornamented with beautifully designed medallions in stucco. This successful little mosque is well and solidly built.

Hajrat Sayyad Ali was a saint in the time of Ali I who is said to have constructed this mosque.

Fort-Wall As Bijapur of pre-Adil Shahi days was a sufficiently notable place, there must have been a large town with a big population and splendid houses. With the advent of Adil Shahs in the 15th century the city grew bigger in size and accomodated many of the nobles, merchants, the rich gentry and others all of whom needed protection. The citadel protected

the royal palaces and offices and the inmates and workers there. But the life and property of the population outside the citadel were unsafe and therefore Ali Adil Shah built a strong fort-wall girt by a moat full of water 40-50 feet deep and infested with numerous crocodiles. The walls were massive and strong with five majestic gates and 96 bastions of various designs and different degrees of strength mounted with guns. They have an average thickness of about 20 feet built with huge dressed stones and rising to a height of 30 to 50 feet. A platform runs on the walls all round the town with a battle-mented curtain-wall about 10 feet high with loop-holes for artillery. Ali Adil Shah constructed the fort-wall during 1565-1568.

Allapur gate in the east, Bahamani gate in the north, Shahapur gate in the north-west, Mecca gate in the west and Manguli gate in the south were the five gates that afforded entrance into the fort. There is a small postern gate close to the Mecca gate leading west into the Jorapur suburb. Ancient gates are models of buildings and immensely strong. The huge and thick wooden doors are equipped with iron clamps, strengthened with massive bars and pierced with 12 inch iron spikes meant to withstand the attack of the dashing enemy elephants. All the gates are still there in use except the



CHAND BIBI "THE NOBLE QUEEN"



GAGAN MAHAL

Mecca gate.

Water works As the population of Bijapur began to increase rapidly the subterranean springs feeding numerous tanks and wells of Bijapur could not wisely be depended upon for all the needs of water of the city. It was Ali Adil Shah I who first thought seriously of water-supply to Bijapur from outside. The channel which brought water from Torvi three miles west of Bijapur is a vast work of no slight engineering skill. The huge masonry dam nearly 60 feet high, with curious chambers in the embankment, the high level conduit, the underground canal which at the start from the main lake is about eight feet by six feet and cut at some places in solid rock 60 feet below the surface, the vertical air-shafts and the efficient and adequate supply of water assured to the city, all these speak highly for the engineering feat achieved during those medieval days four centuries ago when no mechanical power and appliances were known.

Ali's successor on the throne, his nephew, Ibrahim II, must have also contributed in a large measure to the completion of the water works.

Jami-Masjid Ali launched upon an ambitious building scheme for the glorification of his religion and the dignity of his capital and the state. Though most of the building must have been constructed in Ali's time as planned by the

architect, the construction was never complete. Aurangzeb built in 1686 the eastern side and raised the ornamental green stone gateway as the eastern entrance. The Raja of Satara is said to have built the side walls which connect the mosque with the eastern wall. There are still some minarets wanting to crown each wing. The cornice and brackets that adorn the frontal facade of the mosque were intended to run round the whole length of the wings on the inside.

The Jami Masjid is a compact rectangular building 450 feet east-west and 225 feet north-south. The eastern gateway opens into a large quadrangle, the two sides and the frontal facade of the mosque opening on this quadrangle. There is a large fountain-and-reservoir in the centre of the courtyard which is 155 feet square. Seven graceful arches, each about 28 feet in span and 25 feet in height, face the courtyard on the north and south. Seven arches of the same size in the west form the frontal facade of the mosque proper, the central arch having stucco ornamentation and delicate arabesque foliations. This arch has been very prettily cusped around from the springing to the apex while the flat spandrils and surface immediately above the crown are further enriched with delicate lace-like patterns of plaster tracery. All the other arches are plain

with narrow embroidered bands of stucco around their arch-rings. A very fine plaster that has faded into soft and mellowed creamy tint covers the walls, arches and domical ceilings within. Small windows, with perforated stones of beautiful geometrical designs serving as lattice, are built into the walls of the wings and the centre; they admit only a subdued light but well serve the purpose of ventilation.

The whole structure covers a total area of about 1,16,000 square feet, the greatest area occupied by any building in Bijapur. The mosque proper built across the west end of the court has massive square piers formed by the arches supporting the vaulted roof and dividing the three facades into bays, each having a domical ceiling that is embedded in the thickness of the flat roof. 2,250 spaces, or *musallas*, each meant for one worshipper at prayer are marked in black lines upon the polished plaster of the floor of the mosque.

A heavy curtain now hangs upon the *Mehrab* which has gorgeous colouring with rich gilding, showing tombs and minarets, censers and chains, niches with flower vases, and the whole interspersed with bands and medallions bearing decorative inscriptions some of which read as under in translation:

“Put no trust in life, it is short.”

“There is no rest in this transitory world”.

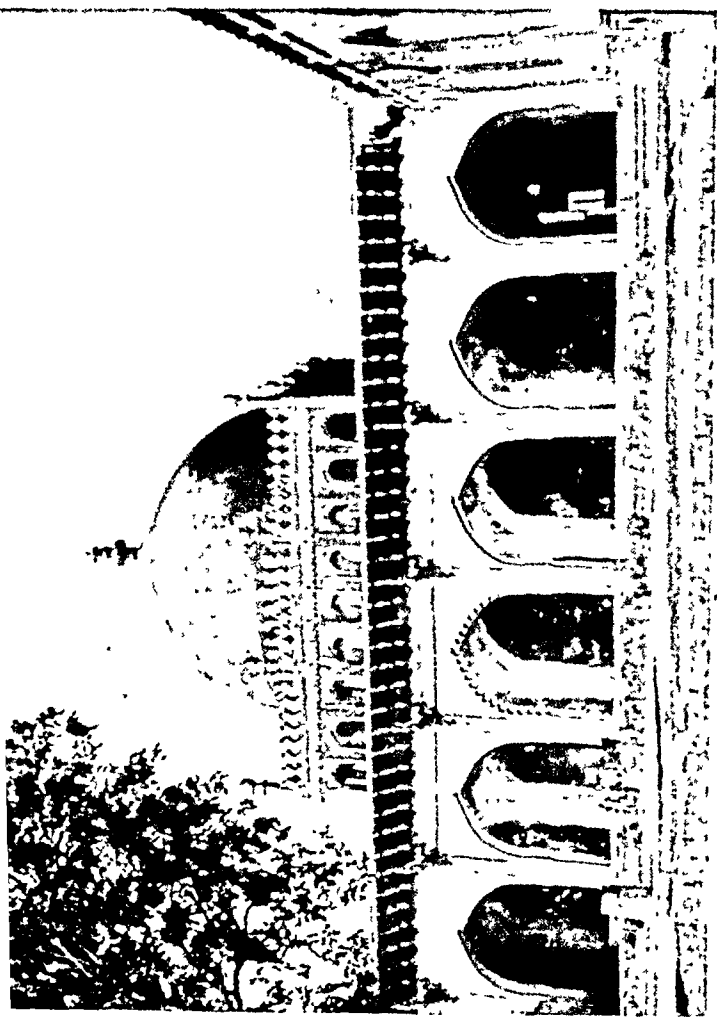
“The world is very pleasing to the senses”

“Life, the best of all the gifts, is not lasting”.

The colouring and the ornamental gilding work was done in 1636 by one Malik Yakut under orders of Sultan Muhammad Adil Shah.C

About 30 feet above the ground a corridor opening out through a series of arches runs on the side walls of the mosque. Two rows of arches, one above the other, the lower being merely ornamental and the upper being open, disclosing the arched interior of the corridor, form the external wall surfaces of the mosque. Flights of steps lead from the corridor to the expansive flat roof which commands a fine view of the whole city. The domes of the Bijapur mosques are graceful and pleasing. But Jami Masjid has the most beautiful of all the domes rising to a height of 120 feet from the floor and covering an area of 75 feet square. Both inside and outside it is the handsomest dome of a stately mosque which is a fine flower of Indo-saracenic architecture. The sides of the dome are pierced on the outside by graceful open arches, and a small ornamental balustrade, with minarets at intervals on each face, runs into a square round the dome, the whole being held up by octagonal pillars formed by the arches of

JAMI MASJID





IBRAHIM ADIL SHAH II
The Builder of Ibrahim Rouza

the mosque below, which were formerly ornamented with a setting of enamelled blue and yellow tiles.

The mosque is still in use for prayers and the most used entrance is on the north to which leads a broad and majestic flight of stone steps flanked by a porch with a handsome tower about 40 feet high. The architectural simplicity of the whole scheme, the ornamentation used very sparingly and with judgment and care, the magnificent proportions, the graceful arches, the handsome dome, the impressiveness and solemnity of the place calculated to inspire the devotee with a prayerful mood, the sacred grandeur—all these make Jami Masjid 'the finest example of Bijapur architecture in its most restrained and classical mood'. It is a veritable monument to its builder whose humility, religious fervour and devotion are revealed by a comparison of this magnificent mosque with his own plain and modest tomb.

5. Ibradim Adil Shah II (1580-1626)

On the death of Ali Adil Shah who left no heir, the nobles by common consent installed in 1580 Ibrahim, the king's nephew, on the *masnad*. As the king was still a minor, Kamil Khan, an officer of high standing, took upon himself the chief powers and the care of the state. Power

made him ambitious and arrogant and even the widowed queen Chand Bibi had occasions to smart under his uncivil behaviour. Resenting his rude conduct she instigated Kishwar Khan, another noble, to rid Bijapur of Kamil Khan. Getting wind of the conspiracy against him Kamil Khan ran away from Bijapur with all the money and jewels he could carry. Armed men of Kishwar Khan gave chase, plundered Kamil Khan and brought back his head.

Amidst the general scramble for power among the nobles which followed the exit of Kamil Khan, Kiswar Khan succeeded in assuming full dictatorial powers. Getting scent of the state of affairs at Bijapur the neighbouring muslim kings marched against Bijapur. Afzal Khan, the brave noble, led the army and defeated them one after the other. By this time Kishwar Khan had by his behaviour disgusted the nobles who complained to Chand Bibi. She secretly sent a message to Mustafa Khan, Governor of Bankapur, to come to Bijapur and replace Kishwar Khan. The latter, hearing of this, sent his men who stormed Bankapur and murdered Mustafa Khan. Chand Bibi was wild with fury at the dastardly conduct of Kishwar Khan and openly charged him with treachery. The impudent Kishwar Khan arrested the queen and sent her in custody to Satara where she was imprisoned.

Ikhlas Khan and others, who heard this news, marched back to Bijapur from the battle front with a large force to punish Kishwar Khan, who, however, having no adequate force to give a fight, ran to Ahmednagar. The news of his perfidy had preceded him and he was driven out of Ahmednagar. He then entered the territory of Kutub Shah where he was murdered by a man of Mustafa Khan's household as a revenge for the death of his master.

Ikhlas Khan had Chand Bibi released and brought back to Bijapur with great respect. She is the "Noble Queen" of Meadows Taylor who has described her thus :

"Few in England know that the contemporary of our Queen Elizabeth in the Deccan kingdoms was a woman of equal ability, of equal political talent, of equal, though in a different sense, education and accomplishments, who, ruled over her realm as large, a population as intelligent and as rich as England, a woman, who, surrounded by jealous enemies, preserved, by her own personal valour and endurance, her kingdom from disruption and partition; who, throughout temptation and exercise of absolute power, was at once simple, generous, frank, and merciful as she was chaste, virtuous, religious and charitable—one who, among all the women of India, stands out a jewel without flaw and

beyond price”.

As a constant companion of her husband, Adil Shah I, in the affairs of the state and the battles on the field, she used to cast aside her purdah and occasionally set forth clad in a military costume. She was well-versed in Kannada, Marathi, Urdu and Persian languages, and a poet and skilled painter too.

Later, she went to her old home at Ahmednagar and immortalised herself by her heroic defence of the town. The invading Mughals were almost worsted by her and driven to lose patience. But in the critical hour she was assassinated, and this tragedy of the noble queen is a most heart-rending episode in history.

After successfully overcoming attacks by neighbouring muslim kings and suppressing traitorous plots at home, Ibrahim Adil Shah set himself to discharge his kingly duties with assiduity. He attended the daily Darbar and spent much of his time disposing of public petitions and dispensing justice to the poor. During his reign there was an increase in trade and the state became more prosperous. He died in 1627.

He was handsome, liberal and very solicitous of people's welfare. He was passionately fond of music and a great patron of learning and fine arts. He was himself a poet and painter of no mean order. A great lover of Hindu music and

philosophy, he had, it is said, about 300 Hindu poets, philosophers and musicians at his court. Some of his state papers contained the writing “*az puja Sri Saraswati.*” It is said that he even worshipped at the temple of Shri Narsimha, which is still standing in the citadel. He was called Ibrahim Jagatgeer (Jagadguru) on account of his leanings towards Hindu religion and philosophy. His coins bore the superscription ‘*Nauras Muhar-i-Adil Shahi Jogatguru dad Ilahi*’ and *Abalabali* (Defender of the weak).

Ibrahim strove hard to evolve a distinctive Deccani culture incorporating the best in indigenous and foreign traditions. He devoted his life to music, poetry, painting and calligraphy. Though an orthodox Sunni by faith he invoked Hindu Gods and Goddesses in *Kitab-i-Nauras*, a collection of songs composed by him to introduce the theory of Hindu Aesthetics and its nine *Rasas* to the Persian-knowing muslims.

The *Kitab-i-Nauras* written in Deccani Hindi follows the Hindustani system of Indian Music classifying Ragas and Raginis. The first page opens with the head-line, ‘*Kitab-i-Nauras the work of Jagadguru*’. The opening song is a prayer to Ganapati or Saraswati to invoke their blessings. Bhairava is also invoked in some songs. While offering his prayers to Hindu Gods and Goddesses Ibrahim does not forget to bestow

high praise upon the Prophet of Islam. He was above all religious prejudices: "There are different languages but there is one emotional appeal, be he a Brahmin or a Turk. He is only fortunate on whom the Goddess of learning smiles. O Ibrahim, the world only seeks knowledge: serve and meditate, with steadfast heart, on the power of words."

The following Ragas are used in the *Kitab-i-Nauras*; Hajiz (?), Todi, Canhara, Maru, Malhar, Gouri, Kalyan, Kedar, Bhupali, Purab, Nauroz, Dhanashri, Asawari, Barari, Ramkali and Bhairav. In several songs certain Ragas are visualised; Bhairava as Shiva with the crescent moon upon the forehead, a human skull in one hand and a trident in the other, a tiger's skin as his garment and serpents as his ornaments; he is served by the bull. Malhar visualises rainy weather with dark clouds, the lightening, the trees with new leaves and dancing peacocks. Gouri is Parvati wearing yellow garments. Karnati, Asawari, Kalyani and Ramakali are visualised as charming young women wearing beautiful saris and bodices of different colours and placed in various lovely settings.

A study of *Kitab-i-Nauras* reveals a mystic tinge in the character of Ibrahim and his title of Jagadguru is an indication of his association with the Hindu Mystics.

Ibrahim Adilshah, however, will be best remembered for establishing the Deccani school of painting on a firm footing. Under the patronage of the Adil Shahs the Persian and the western Indian styles then in vogue in these parts fused into what came to be known as the Bijapur style of painting. Even after adopting some aspects of the Mughal style by the end of the 16th century, the Bijapur school retained its independence in matters of colour composition and drawing of lines. There was great progress of the Bijapur style of painting during the reign of Ibrahim Adilshah II. According to *Basatin-us-Salatin*, he could sit in judgment even on great masters in the arts of calligraphy and painting.

Ibrahim's love of music has been mirrored in the Ragamala paintings of the Bijapur school the earliest of which show as much evidence of the influence of the early Rajasthani style as that of the Mughal style of the Akabar's period and are distinguished by angular draftsmanship, elaborate costume after the Deccani style, careful representation of architecture and flowered background.

During Ibrahim Adil Shah's time mural painting was also done. It is recorded that the shower baths at Kumatgi near Bijapur were fully decorated with paintings. At one place on a decorated background were painted some

persons in Dakhani and European styles of dress. At another place there was a painting of polo players. These could be seen there some years ago but there are now no traces left of them.

Under the patronage of Ibrahim Adil Shah the Bijapur school of painting reached such zenith and perfection as to claim for it an important niche in the temple of Indian art.

The block printed in this book is from a portrait of Ibrahim Adil Shah II in the Prince of Wales Museum, Bombay. He is depicted in three-quarter profile. He wears a plumed turban, a flowered muslim *Jama* reaching a little below the knees, a golden belt to which is attached a dagger, *Kamarband*, golden trousers and shoes. He also wears a necklace with the *Urbasi* plaque. He holds a sword with both hands. In the foreground there is a platform, the background is green and the sky reddish brown. On the left there is a mango tree and on the right some flowery shrubs. This beautiful portrait can be dated to 1625 A.D.

Ibrahim Adil Shah is also greatly remembered for his magnificent patronage in the fields of history and literature. It was at his suggestion and encouragement, with the materials furnished by him and under his royal patronage that Muhammed Qasim Hindu Shah (whose pen name was Ferishta) wrote the monumental

history of the Muslim dynasties of India. Ferishta also compiled a book on the Indian systems of medicine.

Zuhuri is the other renowned name that has come down to us. He is eminent both as a poet and prose writer and much admired in India and Persia. His prose and poetical works written under the patronage of Ibrahim are still studied in Indian Universities. Ferishta and Zuhuri are only two of the several men of distinction that flourished at the court of Ibrahim in various fields of literature and fine arts.

To sum up the achievements of Ibrahim Adil Shah II, one can say that he was a good poet, a fine musician, a successful composer, a mystic, a great lover and patron of fine arts and literature, history and philosophy, the most glorious flower of the most beautiful synthesis of all that is best in Hindu Culture and of all that is best in Muslim Culture—all of which made him not only the greatest of the Adil Shah kings but a great man too.

During his long reign of 46 years Bijapur attained the zenith of prosperity. He had 52,000 horses, 1,40,000 infantry, and 955 elephants in his army. Asad Beg, an envoy of Akbar, who visited Bijapur in 1604 has described the city in these words: "All round the gates of my residence were lofty buildings with

houses and porticos ; the situation was very airy and healthy, in an open space in the city. There was a market thirty yards wide and four miles long. In front of each shop was a beautiful green tree and the whole market was beautifully clean and neat, filled with rare goods such as are not seen or heard of in any other town. Innumerable shops of cloth-sellers, jewellers, armourers, wine-sellers, bakers, fishmongers and cooks, were all splendidly fitted. In the jewellers' shops ornaments of all sorts were wrought into a variety of articles such as daggers, knives, mirrors, necklaces, and birds such as parrots, doves and peacocks, studded with valuable jewels and arranged on shelves, rising one over the other. By the side of the jewellers' shops was a baker's with all sorts of rare viands arranged in the same manner tiers of shelves. Further on was a cloth-shop with all kinds of cloths rising in tiers. Next was a perfumer's with delicate china vessels, valuable crystal bottles, and costly cups filled with choice and rare essences arranged on shelves, while in front of the shop were jars of double-distilled spirits. Near this was a fruiterer's filled with all kinds of fruit and sweetmeats, and on the other side a wine merchant's shop, and an establishment of singers and dancing-girls, beautiful women adorned with jewels and fair-faced choristers,

all ready to perform whatever might be desired of them. In short, the whole market was filled with wine and beauty, dancing-girls, perfumes, jewels, and palaces. In one street thousands of people were drinking, dancing and pleasuring. None quarrelled or disputed and this state of enjoyment never ended. Perhaps no place in the world could present a more wonderful spectacle to the eye of the traveller."

Ibrahim Adil Shah built Sat Manzil (Sat Mazli) in 1583, Malika Jahan Begum Masjid in 1587, Anand Mahal in 1589, Taj-bavdi in 1620 and Ibrahim Rouza in 1626.

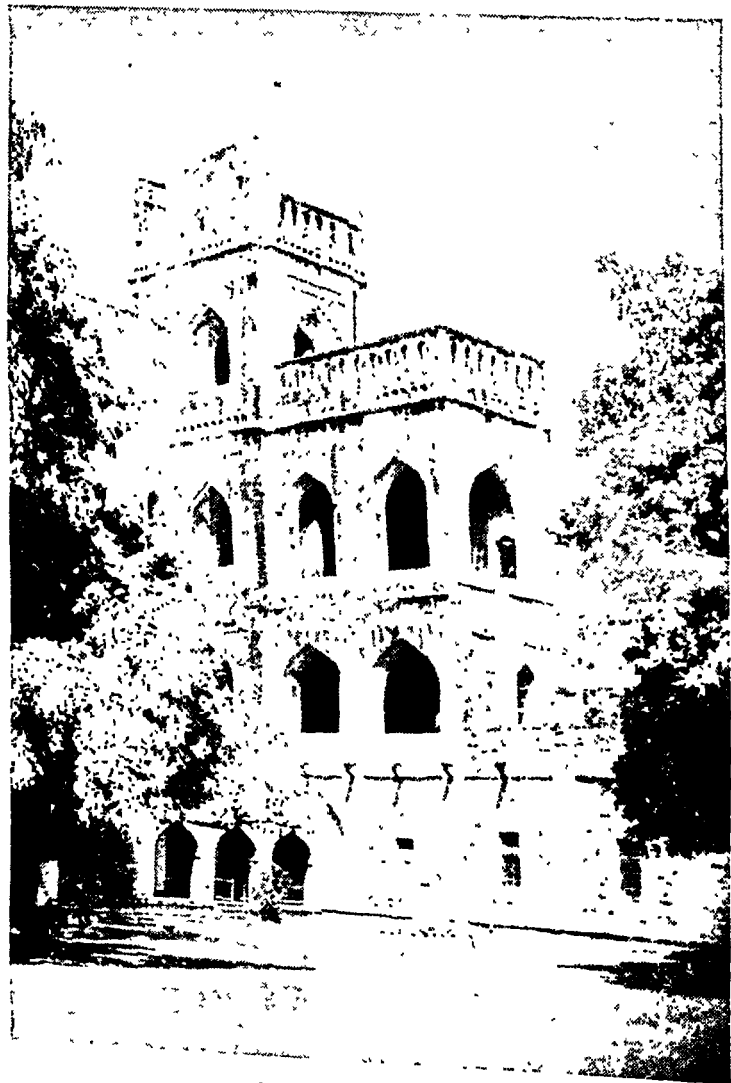
Sat Manzil This building stands in, and forms the north-western corner of, the large rectangular block of buildings known as Chini Mahal or Faroukh Mahal, now used for public offices. Though it was originally a seven-storeyed palace it rises now to a height of five storeys. Ninety-seven feet high from the ground below, the building was used as part of a royal residence and evidently meant for pleasure as can be seen from the ornamental baths and cisterns in the various rooms and water pipes laid through masonry from storey to storey. Though built by Ibrahim II this part of the palace owed its painting, gilding and exquisite ornamentation to his son Muhammad Adil Shah who fitted it up gorgeously as a pleasure palace for himself and his favourite

Rambha. James Bird who visited Bijapur in 1854 wrote :

“ The walls were formerly covered by fresco paintings and portraits of people belonging to the court, most of which are defaced. There is also a drawing of Muhammad, the sixth king in company with his favorite dancing girl Rambha. He is seated on a cushion near which are laid a sitar, a basket of flowers and a Persian book. The expression on his countenance is that of good nature, and much kindness of disposition, virtues for which he is yet celebrated among the people and has been frequently praised by historians ”.

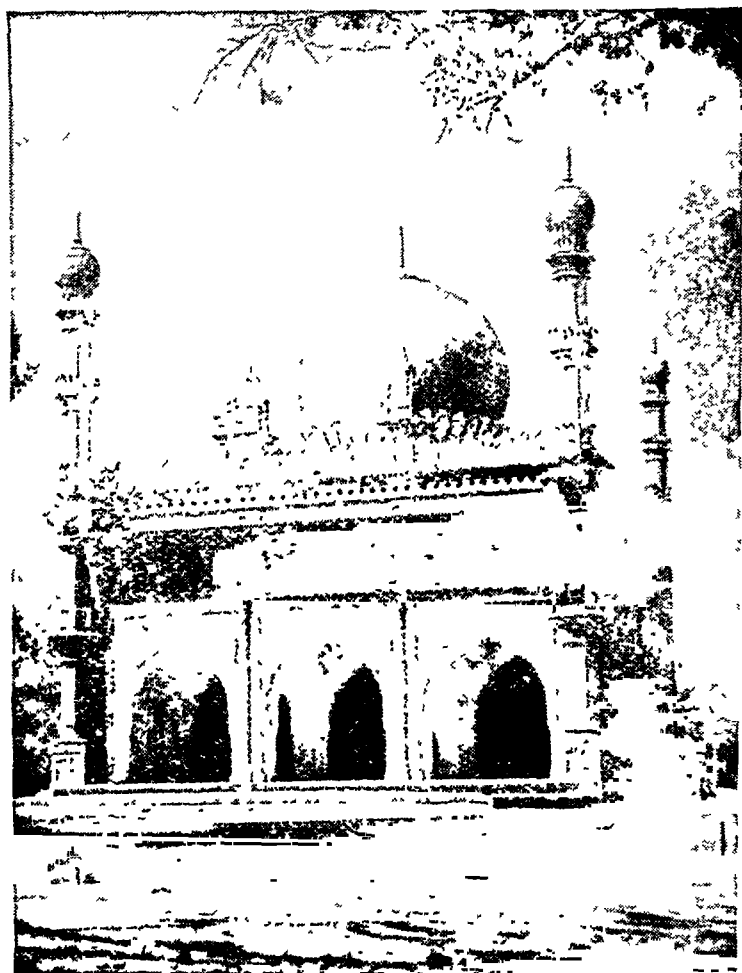
Traces of the portrait of Muhammad and Rambha could be seen till a few years ago on the northern wall in the first floor. No traces are now visible of that gorgeous painting except for some colouring in the stucco work of the ceiling of different floors. But its tall and elegant form rising above the citadel walls and the surrounding group of trees in the citadel, with water in the moat in the fore-ground, present a combination of rare beauty. From the top of the building one can get a picturesque view of the town.

Malika-Jahan Begums's Mosque Standing to the west of the citadel is a beautiful little gem of a mosque that was built in 1586 by Ibrahim II in honour of his wife Malika Jahan Begum and erected on a platform about four feet high. In



SAT MANZIL

All that remains of the Sultan's Rangamahall



MALIKA JAHAN BEGUM'S MOSQUE
A Gem of Delicate Architecture

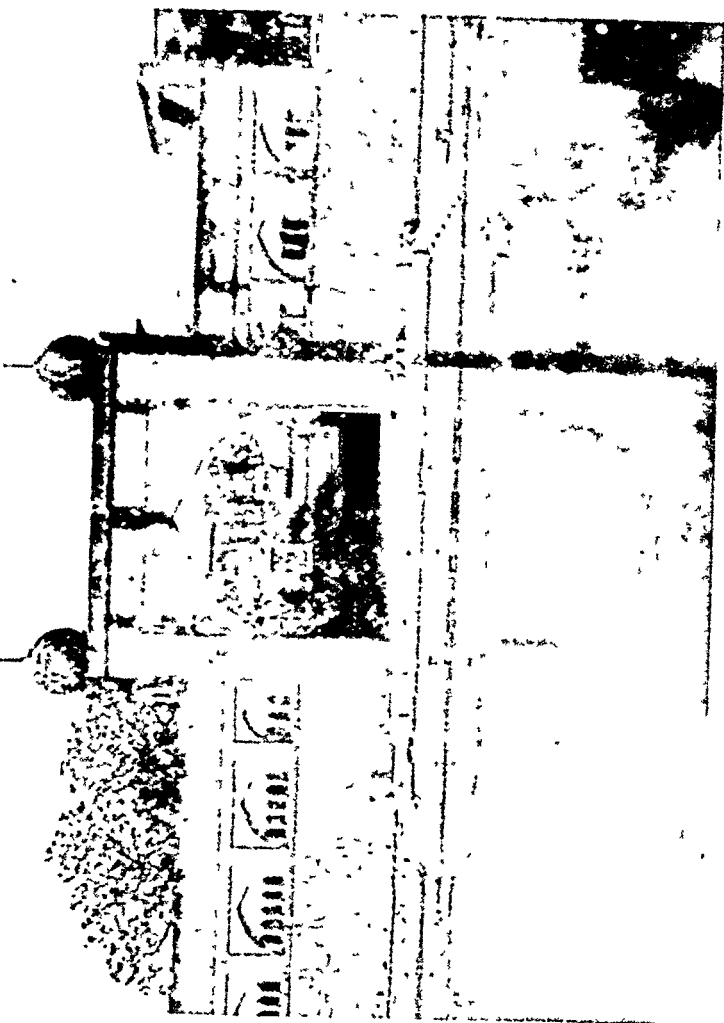
the centre of the platform and in front of the mosque is a fountain and reservoir connected with the Begum Tank. "The amount of delicate work compressed within the space between the arches and the dome is marvellous and it is distributed and assigned to various parts with the greatest taste and judgment. The richness of the fretted sky-line, the minute tracery of the little kiosks, the serrated and foliated fringe of the eave slabs of the cornice and the wonderful beauty of the elaborate brackets that support it combine to form a profusion of loveliness not surpassed elsewhere in Bijapur."

In stucco ornament the leaf and bud motive enters largely into the decorative details. The neat little bulbous dome, has minute plaster ornamentation and stands gracefully amidst graceful minarets. This beautiful mosque is a fine specimen of the more delicate phase of the Bijapur Architecture and can compare favourably with any other piece of muslim architecture of the Deccan.

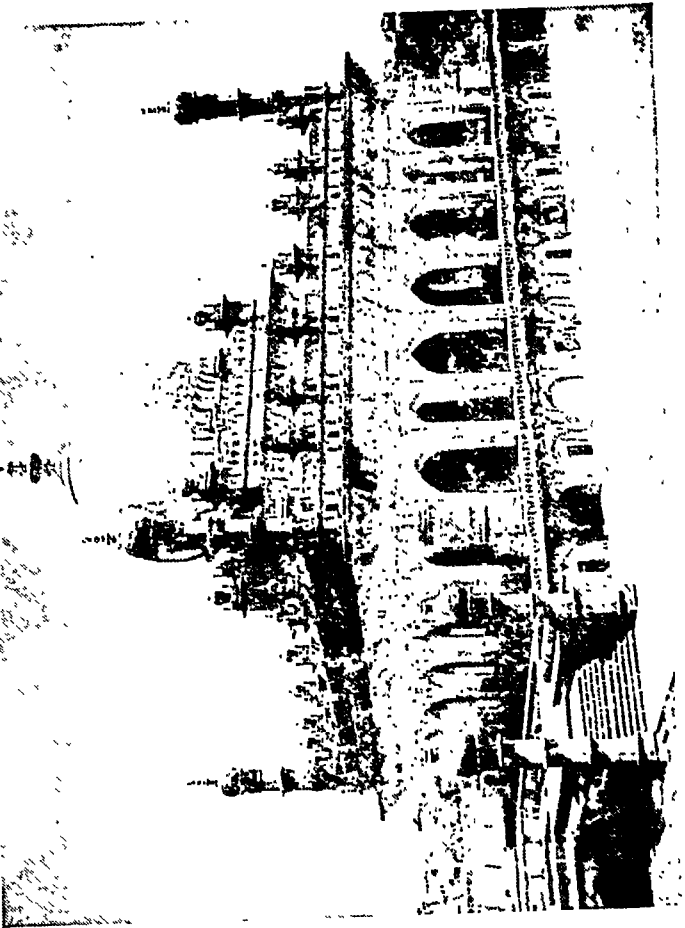
Anand Mahal This joy Palace was the most handsome of the palaces of Bijapur. It was built by Ibrahim II as a pleasure palace. Ferishta goes into raptures when he describes the occasion of Ibrahim's coming to his newly completed Anand Mahal amidst universal rejoicing. The city was splendidly arrayed and rich brockades and other

precious hangings decorated the royal road from Allapur gate to the citadel gate. Ibrahim marched in a triumphal and victorious procession from Allapur gate between swarming rows of cheering crowds to Anand Mahal *via* Jami Masjid and the citadel gate. Anand Mahal was brilliantly and luxuriously lit at night. It had magnificent ornamented walls, lofty rooms, a majestic central hall and an equally grand frontal hall covered with gorgeously gilt roof that supported a terrace above from which the ladies of the palace could catch many a glimpse of the outer world. The beautifully ornamented stucco work of the roof and the coloured stones and scrolls in painting winding into charming foliations gave a festal appearance to the interior of the palace. The lofty basement that gives grace and dignity to the palace, and its frontage opening out on a spacious covered verandah which again opened through a lofty central arch and narrow side arch-ways, the four-storeyed wings, the broad flight of stone steps that go up the basement from east and west, the fragrant garden that surrounded the palace and the numberless fountains bubbling with crystal water—the whole combination must have been surely a feast to the eyes of Ferishta and the visiting tourists.

But gone was all that glory, grandeur and gorgeousness ! It was a sad ruin of a skeleton of



TAJBAVDI—THE MONUMENTAL WALL



IBRAHIM ROUZA—A Lovely Dream in Stone

his queen Iaj-Sultana. It is about 200 yards east of Mecca gate. A majestic arch with 35 feet span flanked by two octagonal towers surmounted by domes in the north is the frontage of this well which is 223 feet square and 52 feet deep. The eastern and western wings of the towers formed a spacious rest house. A small platform juts out into the well from the inside of the big archway. Flights of steps on both sides of the platform lead down to the water's edge. A narrow gallery with a low parapet wall runs inside of all the four walls covered with arch surfaces. The gallery passes through large rooms with lancet-shaped windows on all the three sides except the front. These rooms were meant for the use of travellers; that in the south accommodates a Hindu shrine.

Ibrahim-Rouza This magnificent mausoleum of Ibrahim Adil Shah II must have taken some years to build before it was completed in 1626, just in time to entomb the earthly remains of the greatest of the sultans of Bijapur.

Ibrahim Rouza with a mosque attached to it stands at the south-western end of the

Peth. This beautiful group stands on a high terrace within a spacious, rectangular enclosure about 400 feet square. The mausoleum is reached through a lofty entrance tower, ornamented with four graceful minarets, in the centre of northern side of the enclosure. A royal garden surrounded the group in those days. Gardens owned by private landlords are still there on the three sides of the building, the northern or the side of the frontage being open and approached by a narrow road through a vista of tamarind trees.

Ibrahim Rouza is the most ornate of all the buildings at Bijapur. It is a square of 116 feet with an inner chamber about 50 feet square surrounded by double arcades forming the two open colonnades. Beautiful minarets rise from the terrace at each corner of the building 80 feet above the ground. A baultrade with perforations of delicate and beautiful carving and pretty ornamental minarets built in at measured distances connects the four tall and graceful minarets of the corners. The dome rests on a second square rising out of the flat roof of the building with small minarets adorning this basic square.

The outer colonnade is formed by arches on graceful and exquisitely carved stone pillars which serve, in a way, as the pedestals of the

lofty minarets, and the ornamental balustrade above. The inner colonnade encloses the square building of the tomb. The columns and the arches support a perfectly flat roof divided into small compartments each containing stones exquisitely cut in geometrical, lotus, key, spiral and other intricate designs of great variety and beauty. Above this roof runs a covered passage round the building. The external surface of the walls of the sepulchre are beautifully decorated with delicate, shallow, surface tracery of arabesque and interlaced writing quoting profusely extracts from the Qoran. The carved letters were gilt on the azure gound and must have been presenting in those days a gorgeous spectacle. The colouring has long since faded leaving some faint traces giving a slight idea of the magnificence of the newly finished tomb.

Arched windows on each side of the four doors in the middle of the four walls and the beautifully scrolled segmental grills cut in stones above the doors and windows let in a subdued light that illumines the solemn graves in the middle of the inner chamber. The bewildering mass of carving done with fantastic profusion of inscriptions, flowers and foliations on the whole exterior with the ornamental pillars and arches and the over-hanging decorative roof make the whole composition an enrapturing feast to the eye of an

art-lover. In the inner chamber are graves of Ibrahim Adil Shah, his queen Taj Sultana, his daughter and two sons and Haji Badi Sahiba his mother. The roof of the chamber that spreads like a canopy over the graves is a rare engineering feat. It is a perfectly flat square of 50 feet side.

An inscription over the south door of the sepulchre records the death of Taj Sultana in 1634, eight years after the death of her husband Ibrahim Adil Shah. It also says that the architect of Ibrahim Rouza was one Malik Sandal and that the cost of the tomb was 1,50,900 *hons* (£56,587 and 10 s. in English money) taking the value of a *hon* as 7 shillings and 6 pence in those days. Correspondingly the whole group must have cost about a hundred and fifty thousand sterling. An inscription on the north door reads as under in free translation: "Heaven stood astonished at this building when its head rose as it were from the earth to another heaven. The garden of paradise has borrowed its beauty from this garden and every column in this building is graceful as a cyprus tree in the garden of purity. An angel from heaven told the date of building in words 'This heart-gladdening building is the memorial of Taj Sultana'." This numerically works out as 1626 A.D.

The group has been described to be "as rich and as picturesque as any in India and far exceed-

ing anything of the sort on this side of Hellespont" and as one "that would be difficult to match in any part of the world".

From a little distance, the general appearance of Ibrahim Rouza with its stately colonnades, graceful minarets, elaborate workmanship, the composition and the beautiful environment present the most ornate of structures, most perfect of its kind, executed most faithfully with unstinting technical care and skilled artistry. The conception, the design, and profusion of the rich decorative details mark this building as the supreme achievement of the Deccan style of skilled Indo-Saracenic architecture. A lovely dream of art and architecture of Malik Sandal, the greatest architect and engineer of Adil Shahs, has friezed into the fretted loveliness of this magnificent mausoleum.

We will round off this too, too brief a description of Ibrahim Rouza with the following from Fergusson, the author of "Indian and Eastern Architecture".

"There is nothing in Hindustan which can be compared for grandeur of conception with the tomb of Mohammed nor any so elaborately rich in ornamental detail as the group of buildings comprised in the Ibrahim Rouza. The tombs of Humayun and Akbar will not bear comparison with them. Some will no doubt be inclined to

think that the Taj Mahal at Agra is superior to anything in the south ; but it is difficult to institute any very satisfactory comparison between it and them. The white marble of Táj, and its in-laying of procious stones, are most important adjuncts, but hardly legitimate circumstances to take into consideration in criticising an architectural design. The situation too of the Taj on the banks of the Jumna far surpasses that of any building at Bijapur, and it retains its gardens and its range of marble fountains, which every Rouza had, but only very few indeed now possess ; all these add immensely to the charming effect of the Taj Mahal as it now stands, but must not be allowed to mislead us in judging of the comparative merits of the designs. With the same advantages, the architect of the Gol Gumbad would certainly have produced a far grander building, and the architect of Ibrahim Rouza one more picturesquely magnificent, either, in all probability, much more impressive than the pride of the northern capital."

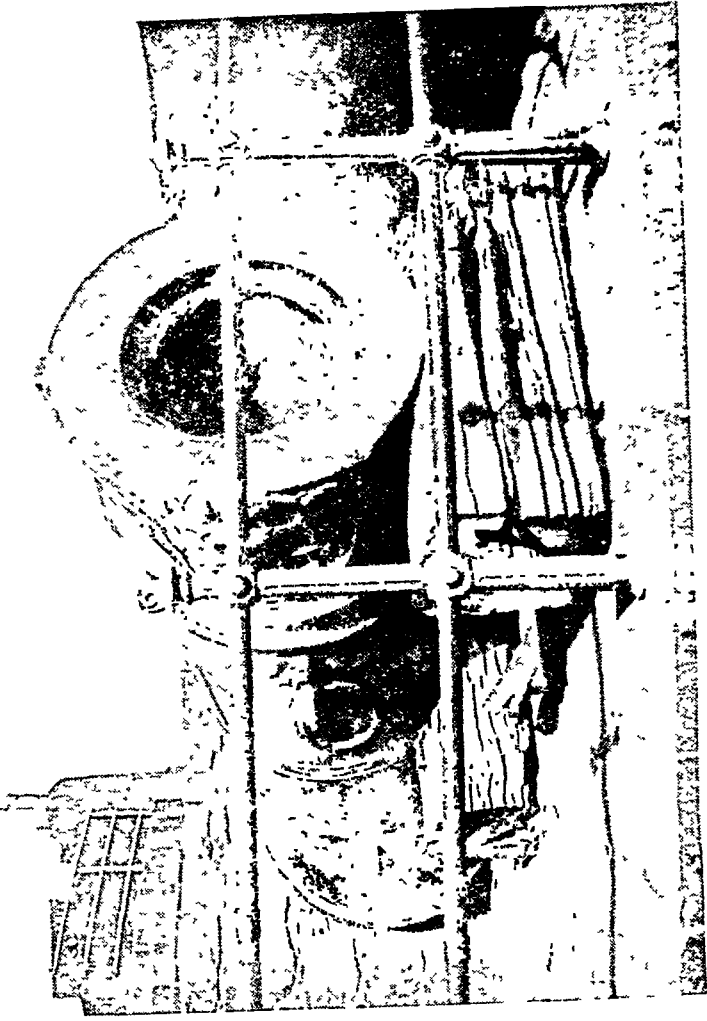
6. Muhammad Adil Shāh (1627-1656)

When only 15 Years old Muhammad, the second son of his father, was placed on the *Masnad* in 1627 settling aside the other three sons.

Till about 1636 he was engaged now and then in military encounters with the neighbouring



MUHAMMAD ADIL SHAH
The Builder of Gol Gumbad



MALIK-E-MAIDAN: The King of the Planes

Muslim kings and also in dealing of Bijapur by the Mughal army that the dome inside by the Bijapur troops in 1632 under the given. of his Hindu generals. rts of love

The French traveller Mandelslo who in the India in 1638 described Bijapur as one ambha. greatest cities of Asia, more than 15 miles from the enclosed with high stone wall with its base semi- of the fort wall provided with about 1,000 pieces of brass and iron cannon. The royal palace group, that is the Arkilla, was in the centre of the city divided from the body of the city by two concentric fortifications, each surrounded by a ditch. Most of the traders lived in the five suburbs of Jorapur, Ibrahimpur, Allapur, Bammanhalli and Shahpur. The jewellers and merchants dealing in costly pearls were accommodated mostly in Shahpur.

Sultan Muhammad was of a good nature and kindly disposition. Looking to the gorgeous painting and gilding of the *mehrab* in Jami Masjid for which he was responsible and to the furnishing of the Sat Manzil with cisterns, baths and fountains and water brought from Begum Tank for the said purposes, for Asar Mahal and for other purposes of pleasure and luxury, and to the grand buildings which he constructed, he appears to have been a man of taste and imagination, loving pomp and grandeur. He was a lover

patron of poets and artists.

The surviving mural paintings in show traces of European influence in painting and speak for the cosmopolitan taste of Muhammad who had invited artists to his court.

The block printed in this book is from a portrait of Muhammad Adil Shah in profile in the Prince of Wales Museum, Bombay (from the Akabari Hyderi collection). The beautifully decorated jacket and turban and the garlands of jewels, pearls and flowers indicate that Muhammad was in his marriage costume when the portrait was drawn. The portrait is one of the finest examples of the Bijapur school of painting. It brings out the character and the personality of Muhammad. The spacious forehead, the prominent nose, the wide eyes and *ekbal pardaz* technique in painting, hair, all these are beautifully portrayed and reveal the skill, vigour and steadiness of the painter's hand.

Shall we round off his account with the following forgotten romance from an old Persian book on Bijapur?

The construction of Gol Gumbad was all but complete. With the help of the scaffolding and centering that still stood in the gigantic hall in the interior, workmen were plastering the walls

down below. The plastering of the dome inside was complete and finishing touches given. Muhammad, a connoisseur in the arts of love and amour, was leisurely pacing round in the whispering gallery with his beloved Rambha. Asking her to sit on one of the stone-seats he briskly moved round and, covering a whole semi-circle of the gallery, sat on the seat exactly opposite, at a distance of 130 feet. He could faintly see his Rambha on the other side of the whispering gallery. He turned to the wall behind and began to whisper secrets of love that were conveyed, across the intervening void, to Rambha who replied with a refrain of similar whispers. Thus jolly and merry whisphers of love were bandied from one end of the dome to the other. Muhammad hit upon a whimsical joke characteristic of lovers.

“My dear”, he whispered, “Do you love me?”

“Do you love me?—more than anything else on earth?”

“Yes, my love!” came the reply from the dim distance.

“Do you love me more than you love your own life?” whispered Muhammad.

“Yes, indeed my Lord!” whispered Rambha from the other end of the gallery.

“If I ask you to jump from the gallery

down below, would you do it, Rambha?"

"Do you doubt it, my love?"

"Then do it, let me see!" smiled the lover at one end.

There was a mild rustle of silk and jingle of gold at the other end. Before Muhammad turned round to look at the other end in the dim distance, Rambha had leapt down the gallery!

"Oh Allah! Save my Rambha!" screamed aloud the Sultan.

The reverberating shouts of the Sultan made the workmen below look up when they saw a woman's body stuck up in the net-work of the scaffolding, half way down the gallery. Muhammad ran down the stairs. Within a few minutes the workers extricated Rambha from the scaffolding and brought her down senseless to the arms of the bewildered lover, standing below on the floor. On an improvised bed made with the help of the Sultan's royal apparel Rambha was lying senseless. The workmen returned to their work. The Sultan's attendants were bringing Rambha back to her senses by means of smelling doses and by sprinkling fragrant waters over her face and the head.

Slowly Rambha opened her eyes on her lover's eyes that were dilated on her. The Sultan whispered to her, "My most beloved Rambha, demand of this slave a prize for your love! Even

my life, if you wish!". "The only prize I pray for, my lord, is a place by your side in this magnificent mausoleum. Even in death let us be near each other!". As tears trickled down the cheeks of the Sultan, he stammered, "So shall it be, my love!"

The Sultan and Rambha are lying there side by side beneath the vast and silent vault below the magnificent mausoleum!

The 20 years preceding the death of Muhammad in 1656 were comparatively free from troubles both from within and from without. During this period he erected many buildings two of the important ones being the holy palace of relic, Asar Mahal, and the world famous Gol Gumbad.

Before we turn to the said buildings, let us finish with the Water Works and Malik-e-Maidan.

Water Works Sultan Muhammad was responsible for furnishing Bijapur with comfort and luxury. While other kings adorned the city with buildings, he not only erected his own magnificent mausoleum but constructed the Begum lake, so named after his queen Jahan Begum, and made gardens and fountains possible all over the city. The situation of the Begum lake high up among the hills, to the south of the city, gave adequate pressures to give water 30' to 40' above the ground in the city. Unlike the Torvy water

works where the water channel was either cut in rock or of brick masonry, the water from the Begum tank was carried through earthen pipes of 15" diameter joined and cased in a mass of masonry 8' x 6' and at a depth varying from 15' to 50'. Along its course square towers were built to relieve the pressure of the water and prevent pipes from bursting.

In the city all were supplied with water and all the palaces had small channels and reservoirs of running water. Countless fountains embowered in trees played in every quarter and fragrant flowers filled the air with perfume. Few places could have been more beautiful than the Arkilla with its stately palaces and grounds and the air full of refreshing coolness of circulating water during those days.

The water works were constructed under orders of Muhammad and under the supervision of Afzal Khan between 1651 and 1653.

Malik-e-Maidan One of the most interesting of the historical objects in Bijapur is the Malik-e-Maidan, the largest gun of the city. It measures 14 feet 4 inches long with a maximum diameter of 4 feet 11 inches and is estimated to weigh about 55 tons. One Muhammad-bin-Hasan Rumi, a Turkish Officer in the service of the king of Ahmednagar, cast this gun in 1549, as can be seen from an inscription on the gun. In 1686

Aurangzeb has also recorded an inscription on the gun saying that he subdued this Malik-e-Maidan (the Monarch of the Planes). The great muzzle has been fashioned into the shape of a lion or a dragon with open jaws, and between the sharp curved fangs is a small elephant on both sides of the muzzle. The small ears have been drilled into holes to attach tackles to.

When the fort of Parandah, whereon this gun was installed, fell into the hands of Bijapur, General Murari Pandit brought the gun to Bijapur as a trophy of war and set it up on the present bastion in 1632 with the help of an infinite exertion of ten elephants, 400 oxen and numberless men. It is a cast piece of an alloy of copper, iron and tin and when struck sounds like a bell. The outside surface is dark green and polished like glass and adorned with inscriptions in Persian and Arabic beautifully cut in relief.

This gigantic piece of curiosity was proposed to be taken to England by the Britishers but the idea was given up as impracticable. The grand old gun was auctioned off for Rs. 150/- by a Magistrate of Bijapur, but the sale however was fortunately cancelled by the Satara Commissioner and the Malik-e-Maidan is still there as a valuable relic on the Sherzi-buruz, the Lion Tower, so named on account of the two heraldic lions carved in stone to the right of the entrance that

leads to the tower platform on which the gun is installed.

But in fact an apparently bigger gun than Malik-e-Maidan is the Landa-Quassab gun lying on the bastion about a 100 yards to the east of the jumna Road. It measures 21 feet and 5 inches long with a diameter of 4 feet 5 inches at the muzzle but estimated to weigh about 47 tons. It was manufactured, like most of the iron guns of that period, by faggotting iron bars together.

Asar-Mahal Asar Mahal, standing to the east of citadel, was built by Sultan Muhammad in about 1646 to serve the purpose of a Hall of Justice, its original name being "Dad Mahal". Being advised that the situation of Dad Mahal was easily vulnerable from outside, Muhammad Adil Shah erected, inside the citadel, another palace called Adalat Mahal (meaning a court-palace *i.e.*, a Hall of Justice) which is converted and now used as a residence of the Deputy Commissioner. Dad Mahal was then assigned by Muhammad Adil Shah as a place of deposit for two hairs from the beard of Prophet Muhammad brought from Mecca to Bijapur by one Meer Muhammad Sali Hamdani.

Asar Mahal is a rectangle 150 feet \times 100 feet consisting of a ground floor and an upper storey wherein are the chief rooms. A lofty verandah 150 feet \times 30 feet runs along the length of the

building on the eastern side and forms the frontage, with the roof of painted wood supported by four tall teak pillars about 30 feet high.

From this verandah two flights of stone steps inside the hall, one in the north and other in the south, get to the upper storey, the first room entered being a noble hall 81 feet \times 27 feet and 20 feet high, lighted by three large windows open to the west on the moat. A doorway in the centre of the eastern wall of this hall leads to a balcony that over-looks the front verandah. The walls and ceiling of this balcony were richly painted and gilt. There are three rooms on the upper floor one to the north of the said balcony and the southern block, is of two rooms wherein are kept carpets, tapestry and velvet hangings *etc.* The room adjoining the gilded hall-and-balcony is a small gorgeously painted apartment, the walls, the niches and ceiling being profusely decorated with gorgeous colouring of leaves, flowers, interminable stems and foliage entering into the art-motif, a characteristic of the orthodox muslim traditions. The next room to the extreme south, is also elaborately painted, with beautiful fresco paintings of male and female figures in lovely poses. All portraits have been defaced and spoilt beyond recognition.

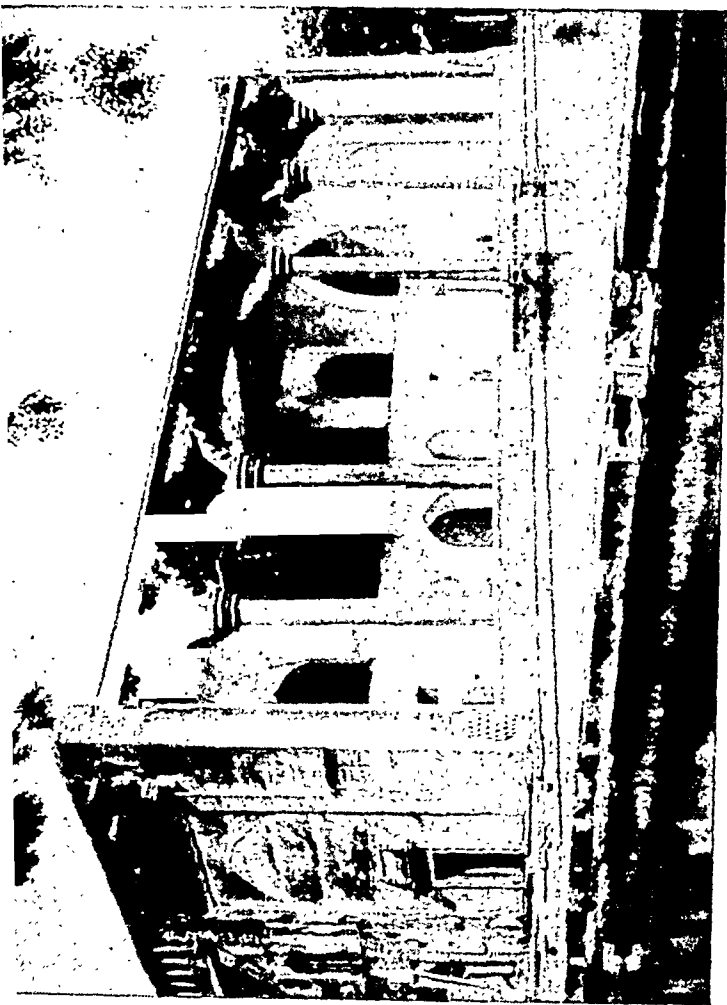
The rooms to the south contains a model of

the tomb of Prophet Muhammad at Medina. During the annual *Urus* celebrations held in the month of *Rabi-ul-aival* the *Intejami* Committee enter this room wherein is said to have been kept the glass tube containing the two hairs of the Prophet in a small box of ebony and gold, which again is kept in a triangular box enclosed in a strong black case. None living has seen the relic, the box is never opened and the account of it is handed down by hearsay from generation to generation.

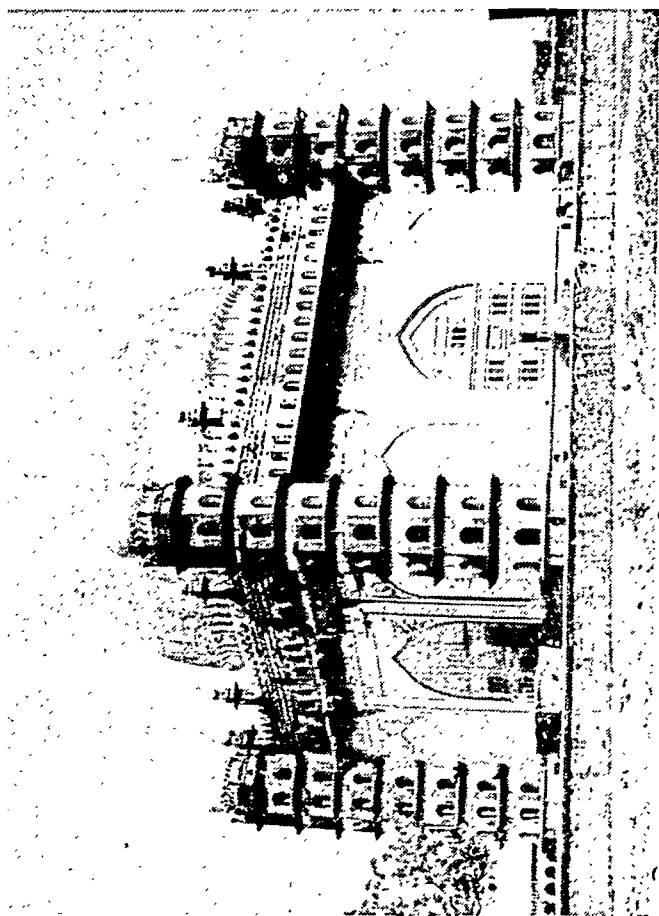
In front of the building is a beautiful square tank still fed by conduits from Begum Tank.

The illustration printed in this book is from a photograph taken before 1956. On 29-4-1956 at 9-30 p.m. during the night we, who lived somewhere nearby, suddenly heard a terrible clash of half a dozen roaring thunders, as it were. Going to the spot with our torches we could see the central portion, held up by two pillars, had crashed down and was a heap of ruins. It is surely a curious coincidence that this crash and collapse happened exactly in the 300th year from the death of the builder of Asar Mahal, Sultan Muhammad in 1656.

Gol-Gumbad A visitor to Bijapur coming from any side would be struck with amazement and curiosity as he beholds, from the distance, the Gol Gumbad transcending all other buildings



ASAR MAHAL—The Sacred Place and the Pond



GOL GUMBAD—The Finest Triumph of the Indian Builder

and dominating the entire landscape for miles around. Its noble proportions and magnificent dome and, as one approaches within about 200 feet, the impressive grandeur of the building and its imponderable mass over-whelm the spectator with awe and admiration. If Ibrahim Rouza was the last word in delicate, decorative and luxurious magnificence, Gol Gumbad is its antithesis with its virility of conception, magnificent proportions and austere simplicity.

For all its size Gol Gumbad (which is also called Gol Gumbaz, Bol Gumbad or Boli Gumbaz) is a simple building: just a majestic square hall enclosed by four lofty walls, buttressed up by octagonal seven-storeyed towers in the four corners, and the whole surmounted by a gigantic hemispherical dome. At a height of about 90 feet above the ground a massive cornice runs round the building between the tops of the filled-up arches of the walls and the parapet, resting on highly carved ornamental stone corbels which, projecting about 10 feet from the walls, present a daring engineering feat showing that even in ornamentation the architect kept in view his design of producing the most imposing building he could conceive.

A remarkable feature of this monument is the whispering gallery that runs round the interior of the dome on a level with its springing, and

hangs out from the walls into the building. On entering the whispering gallery we are struck by the loud echoes that answer to our foot-falls. The echoes that seemed to be muffled, confused and blended into one another in the lower hall become intensified and clearer in the whispering gallery where the foot-fall of a single individual raises successive sounds as of a company of persons. Sitting on the stone benches with the wall of the dome touching us from behind, if we converse in very slow whispers, as if simply whispering to the wall, we are scared by the still small echoes that seem to pierce through and from behind the plastered wall. A single loud clap is echoed about 10 times.

In the centre of the hall down below, on a raised platform 77 feet square and 24 feet high, under the dome, are the tombs of the grandson of Sultan Muhammad, Muhammad's younger wife Arus-bibi, the Sultan himself, his favourite Rambha, his daughter and a senior wife of his, in order from east to west. The dim light in the hall, the majestic platform, the stupendous mass of the building, and the line of graves under the vast canopy of the dome inspire a feeling of awe and reverential admiration.

The massive foundations of the magnificent mausoleum form a vast gloomy crypt, which we can enter by a descending flight of stairs under

the western door-way, and standing there, face to faces with the real graves in the centre of an assemblage of arches that hold up the floor of the inner hall of the mausoleum above, we are almost oppressed with an uncanny feeling of awful solitude and solemn silence, so much so that we find ourselves exclaiming, "So, these, then, are the plain earthen mounds, the last resting place of the Merry Monarch Sultan Muhammad and his beloved Rambha! Sic Transit Gloria Mundi!"

The mausoleum is, according to Percy Brown, "unquestionably one of the finest structural triumphs of the Indian builder, if only on account of its stupendous proportions. Taking its exterior dimensions, the total width of one of its square sides is equal to the entire height of the building, which is little over 200 feet. The interior of the hall measures 135 feet across, and it is 178 feet high, while the gallery from which the dome springs is 110 feet above the pavement. If the spaces covered by the various projections of the interior are omitted the entire area of the hall amounts to over 18,000 square feet. According to this calculation it is considerably larger in area than the Pantheon at Rome which measures 15,833 square feet. So the Gol Gumbad may claim to be the largest domical roof in existence. This monumental mausoleum is a production of phenomenal grandeur. Unlike most of the other

buildings in Bijapur it seems fairly evident that to give aesthetic pleasure was not its intention. It was erected with the object of creating awe and amazement in the mind of the spectator by means of its immense scale and majestic bulk. And these ideals have been abundantly fulfilled. Yet its architectural qualities are also considerable as proved by the skilful composition of its various parts, the harmonious combination of arches, cornice, arcade, foliated parapet and fluted drum, all disposed in an artistic and effective manner upon a structural foundation of simple forms with coherent strength. Whether one stands filled with awe before its noble mass or humbled under the vast void of its vaulted roof, one cannot fail to be impressed by the gifted imagination which conceived this great monument, and to marvel at the supreme genius which enabled it to be so splendidly realised".

By inserting windows in the open arches of the upper floor, the Nagarkhana in front of Gol Gumbad is converted to house a museum. In front of this building are arranged many of the old cannon collected from the city's fortifications. The collections, exhibited in nine improvised chambers in the upper storey, include inscribed slabs, sculptures, paintings, manuscripts, *sanads*, Persian and Arabic calligraphy, textiles, china and earthenwares, wooden carvings, coins, arms

and weapons and some pieces of shining coloured tile mosaics with chromatic, geometric and floral designs.

On the ground floor are arranged lithic records and sculptures belonging to Hindu dynasties that ruled in the Deccan, many of which are historically very significant. There are some that belong to the Adil Shahi period also.

7. Ali Adil Shah II (1656-1672)

From his father Sultan Muhammad, Ali inherited in 1656 a kingdom intact and flourishing and at the zenith of its prosperity. As was usual with the Sultans of the Adil Shahi dynasty, it was not long before Ali Adil Shah was in the midst of troubles. The Mughals on the one side and Shivaji on the other began to attack Bijapur and its territories. Bijapur lost many of its possessions to both the enemies. In 1672 the king died of paralysis at the age of 35 after a troubled reign of 16 years. He was a cultured man and a good poet in Dakhani Hindi. Mulla Nasrati, whose tomb stands to the east of the spacious play ground in the Government Agricultural High School, was the greatest poet of Dakhani Hindi and patronised by Ali.

During Ali's time Bijapur painting was still active but had lost its former splendour due to disturbed times when clouds were gathering over

the kingdom of Bijapur that had to fight for its existence against Shīvajī on one side and Aurangzeb on the other. With the death of his son and successor Sikandar Adil Shah with whom ended the Adil Shahi dynasty in 1686, the Bijapur School of Painting became almost extinct.

Ali II Rouza During his life Ali launched upon a most ambitious project of constructing a gigantic mausoleum which, he planned, should throw into the background all other buildings in the city built by his forefathers. It was magnificently conceived but sadly destined never to be completed on account of his untimely death. The unfinished structure now remains conspicuous upon its lofty basement, one of the finest ruins in the city. The great elevated platform on which the gaping arches of this unfinished structure stand is 215 feet square while that of the Gol Gumbad is 158 feet square. This incomplete mausoleum thus covers the greatest area of any building in Bijapur. In the centre of a square formed by a colonnade of five arches on each side with another square of arches forming another colonnade on the outside of the inner one, the tombs of Ali Adil Shah II and some of his family members stand on a raised platform, the real graves being in the crypt below.

8. Sikandar Adil Shah (1672-1686)

The last and the most ill-fated of the Adil Shahi kings, Sikander Adil Shah, came to the throne in 1672 when he was only five years old and inherited a shattered heritage with troubles inside and outside the kingdom, threatening to engulf the dynasty and the kingdom in disaster.

Almost throughout the two centuries of their rule the Adil Shahi Emperors were frequently engaged in military engagements, small and big, with the neighbouring Muslim kings. But they were almost always successful in all those conflicts. But a serious menace from the far north was raising its head during the latter half of the Adil Shahi dynasty's rule. The Mughals of Delhi, down from Akbar to Aurangzeb, were planning ambitiously to overcome the Muslim Sultanates in the Deccan. Frequent attacks by the Mughal armies had therefore to be faced by the kings of Bijapur. Sometimes the armies were repulsed, sometimes they were forced to withdraw due to some mischance and sometimes treaties were concluded. But the menace became serious from 1680. The cloud that was no bigger than a man's hand began to assume alarming proportions when in 1686 the Mughal army under Aurangzeb camped outside Bijapur

and laid siege to the fort. Though the defending forces put up a brave fight Aurangzeb's artillery, mounted in the south-east of the fortress and over-looking the city, played havoc. Internal treachery also played not a small part.

On the 15th of October 1686 the garrison, reduced to utmost extremity, capitulated to Aurangzeb who entered the conquered city in state along with his high officials and generals. The conqueror passed through the Manguli gate (which he named 'Fateh Darvaza' or the Gate of Victory) and through weeping crowds marched to Gagan Mahal in the citadel. The leading nobles of Bijapur went through a process of low obeisance before the throne of the Bijapur kings on the platform in the Gagan Mahal whereon now sat Aurangzeb. The unfortunate Sikandar, who was only 19 then, was led to the conqueror, a captive in silver chains. Dispersing the Darbar Aurangzeb went to Jami Masjid where he offered grateful prayers to Allah for his success.

Sikandar died three years later and with him passed away the last of the Adil Shahs. He was buried, at his own request, in a lowly grave by the side of Pir Nasrullah, his spiritual teacher. This lowly grave now stands in a corner of a park laid out by the Bijapur Municipality called Sikandar Park. Thus after a brilliant career of very nearly two hundred years, the Adil

Shahi dynasty became extinct, and the kingdom merged into the great empire of Delhi.

9. Monuments Built by Others

A tourist moving round in Bijapur finds, in addition to the magnificent monuments built by the Adil Shahi Kings, several other monuments which attract attention. The following are some of the more important and conspicuous ones.

Karimuddin's Mosque To the east of the Public Offices is Karimuddin's Mosque, a curious structure which, from a distance, seems to be an old and dilapidated Hindu temple. One of the inscriptions on the columns of the mosque gives Shaka 1242 (A.D. 1320) as the year of construction by one Revayya, a carpenter of Salotgi under orders of Malik Karim Ud-din. This Karimuddin was the son of Malik Kafoor, a general of the Delhi Sultans of those days by whom he was appointed as Governor of Bijapur. This structure is built with the stone columns of a dilapidated Hindu temple. The entrance porch is in fact a vestibule of a Hindu temple facing east. This mosque measures 85 feet 6 inches north-south and 51 feet east-west. The central portion of the roof rises, on taller columns, above the remaining roof. The style of architecture belongs to the older Hindu buildings in the south, massive slabs of granite pass-

ing from one column to the other to form the roof, and lying in close contact with each other without cement or other joining substance. Some of the roof-bearing pillars are fine specimens of early Hindu carving, notably one of black basalt.

Dakhani Idgah On a high ground almost in the centre of the western half of the town stands lengthwise north-south the Dakhani Idgah built, according to an inscription, by Khwaja Najjar Ghafat in A. H. 945 (A.D. 1538). Out in front is a large platform in the open air for worshippers to assemble. This Idgah, being a very large one with an extra-ordinary thickness of walls, has a terrace that runs along the top to rooms under the domes of each one of the three bastions to which access is gained by a staircase through the wall in continuation of the pulpit steps. This Idgah is even now used by Muslims at Bijapur for the two religious occasions of the Ramzan Id, and the Bakri Id.

Peer Shaikh Hamid Quadri's Tomb About 400 yards west of the tomb of Ali Adilshah I is a mausoleum which covers the remains of two saints named Hajarat Shaikh Hamid Quadri and his brother Hajarat Shaikh Latif-ullah Quadri, who died in 1602 and 1612 respectively. In a well close by called Gumat Bauri is an inscription saying that this Bauri was constructed by Fatima

Salmansitti, in the year A.H. 970 (A.D. 1562) as a pious endowment. It is recorded that the tomb was also built by the said Fatima. The tomb is the usual dome-topped square but the way in which the square passes into the dome is peculiar, unlike the interior of other Bijapur tombs in which a series of pendentives gradually narrows the square into a circle on which the dome rests. In this tomb the circle is formed not by the ordinary pendentives, but by cutting off the angles of the square by a lintel and ornamental arches of stone, strengthened by a buttress springing out of the angles. The architect of Bijapur may have endeavoured here to discover a simpler mode of raising a dome on the summit of a square.

Bukhari Masjid To the north-east of Post Office buildings is the Bukhari Masjid said to have been built by the famous Chand Bibi for a moulvi of a Bukhara family. In the centre of the eastern side is a handsome gate-way of polished green stone ornamented with carvings, while above the door is a Persian inscription also cut in a polished green stone slab. The carved brackets and eaves over this door-way are beautifully shaped and highly finished. Entering by the gate-way the superior style and finish of the architecture of the mosque at once attract the attention. The building is not large, only three

arches long and three arches deep. But the carvings of the brackets and corbels which bear the front eave are exquisite. The arches within the building are very handsome and the stucco work and ornamentation at the sides of the arches, especially those of the central arch, are elegantly wrought.

Upri Buruj On a high ground standing to the north of Dakhani Idgah is the 'Upri Buruj' or lofty tower. A Persian inscription near the top states that it was built about A.D. 1584 by Hyderkhan the famous general of Ali Adilshah I (1557-1580) and of Ibrahim II (1580-1626). The tower is round and about 80 feet high and climbed by a flight of stone steps winding round the out-side. The top commands a good view of the city and the country around. It is by no means handsome but as it stands on the highest ground within the walls, it is seen from all sides. It is furnished with all necessary war materials, guns, powder chambers and water cisterns. Its two guns are curious, as they are of great length though of somewhat small calibre. The larger called the Lamcherry or far-flier is 30'-8" long and 3'-2" in diameter at the breach, 1'-11" in diameter at the muzzle, 11½" in calibre, 28'-4" in length of bore, and about 22 tons in weight.

Nau Gumbad This mosque of the nine domes is situated about a mile from the Railway Station and about 200 yards to the south of Mahatma Gandhi Road. The peculiarity of this building is its roofing, which is quite a foreign feature at Bijapur and has given the mosque its present name. The body of the mosque is divided by its arching into nine bays. The four corner ones and the central one are covered by segmental domes, while the four intermediate ones have pyramidal vaults. The latter not only break the monotony of the round domes and obviate undue crowding but also lead up to one pyramidal form for the whole group. Over each of the front corners of the roof, in the place of the usual minar, is a low-domed Chhatri; while over the central piers rise more elongated ones thus helping, again, towards the pyramidal aspect of the roof.

The facade, when complete, must have presented a pleasing elevation; but the cornice is badly damaged, though its beautiful brackets are hardly injured. This mosque is remarkably well-proportioned in all respects. The arches are of the usual Bijapur type having a graceful and easy outline. The four long brackets under the cornice, which project from the faces of the piers between the facade arches are particularly worthy of notice.

Andu Masjid Abutting the Jummal road stands the Andu Masjid facing east. It is a two-storeyed building with the *Mehrab* on the upper floor while the ground floor is a hall. It is one of the best built mosques and the surface of stone is as good as a polished one, with fine joints of masonry. 300 years of sun and rain have practically left no mark upon the exposed stone surfaces. The decorative ornament shows restraint, discretion and taste, improving the general appearance by numerous off-sets and recessed angles in the perpendicular line. Round the inside walls runs a pretty horizontal string-course of leaf-ornament. The melon-shaped and ribbed dome of the mosque is very rare at Bijapur. A handsome perforated parapet, forming a lace-like fringe, adorns the crest of the building. The upper storey is very ornate and the lower is severely plain.

A long inscription around the entrance door-way shows that the mosque was built in A.D. 1608 by Etbarkhan, a nobleman of Ibrahim II and Sultan Muhammad.

Batullah Khan's Mosque About a hundred yards to the east of the Badi Kaman stands, with its gate facing north, Batullah Khan's mosque, in the interior enclosure. The three-arched facade of the ogee-type is more ornamental and less severe than the usual Bijapur pattern. The

central arch has a recessed moulding but the most peculiar feature is the ceiling held up by two transverse cross arches that divide the interior into three equal bays forming a long rectangle. In order to fit in a circular dome into the middle of these, two smaller and transverse arches, resting upon the haunches of the greater arches, are thrown across to divide the long rectangle into three parts forming a small square bay in the middle for the dome, the narrow bay on each side of which is wagon-vaulted.

Haji Hasan's tomb Haji Hasan's tomb is a square building on the south of the Jumma Masjid Road near the point where it is met by Pachhapur road running north-south from the Gol Gumbad. The manner in which the dome is carried up from the square is worth notice. The usual buttresses or piers, within, which are usually provided to stiffen the walls for the cross-arching pendentives do not exist here. Above the octagon there are three tiers of arched-recesses, one above the other, 16 inches each. These have been decorated with painted borders and representations of foliage, but it is very coarsely executed. In the centre on the floor are three tombs, the central one being that of Haji Hasan who died in A.D. 1614. Of this tomb Fergusson says, it is "most graceful in

design. The attic of 16 arches, by which the dome is raised out of the square in which it stands, is a very happy expedient, and its form is singularly graceful and appropriate to a composition of this sort."

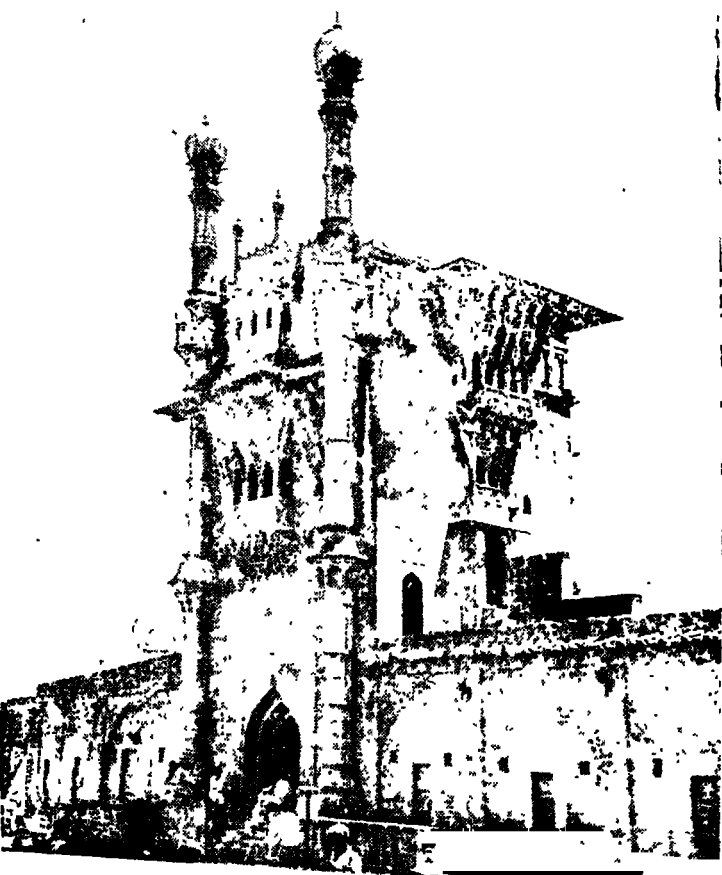
Mecca Masjid About a 100 yards to the south-east of Anand Mahal, a lofty wall encloses the Mecca mosque, so called because it is supposed to be a correct imitation of the mosque at Mecca. It is one of the prettiest but small mosques in Bijapur; little more than 30 feet square. It stands in the centre of a paved yard, and is surrounded by an arched corridor supporting a terrace which runs round the mosque on a level with the roof. The stone is dark brown, but the columns of the arches are so delicate that in spite of the dull colour, in no building of Bijapur does the stone look so well. The front is a facade of 5 arches of 4'-3" span. The mosque inside is 5 arches deep, and therefore divided into 25 squares. In the centre nine of these squares are covered by a dome. The *Mehrab* is adorned with beautifully carved mosques, domes, and swinging lamps clearly and sharply cut in the polished stones. In front of the mosque, the eaves and supporting brackets from a rather pretty cornice. The stone is a greenish slate, and according to local tradition this mosque was built by Haji Peer Mhabrai

Khandayat towards the close of the 13th century. But the general style of the building and its architectural details seem to belong to the reign of Ibrahim II (1580-1626).

Mehtar Mahal Abutting the Jami Masjid Road, Mehtar Mahal is an ornamental gateway leading to a small mosque. There is nothing on record to show as to who built this structure and when. There are several stories handed down by tradition. One story makes a sweeper (who was given a handsome gift by Ibrahim I Adil Shah) the builder of this gateway. Another credits one certain Mehtar Gada (said to be the minister of Ibrahim II) with this building. The third ascribes the construction to one Mehtar-Gada, a Fakir, who had received munificent charity from Ibrahim II. There is still a fourth story. Offering prayers for the safety and health of king Ibrahim II round his bed at the time of his retiring for rest at night and waving before the king's face a plate with gold *Mohurs* and auspicious lamps in it, the muslim divines spread the Mohurs below and round the king's cot. The palace sweeper collected the coins every day and kept them in a safe. There was a pretty big collection of gold Mohurs as years passed and it is said that the Mehtar or the said palace sweeper utilised those Mohurs for building this Mehtar Mahal and the mosque.

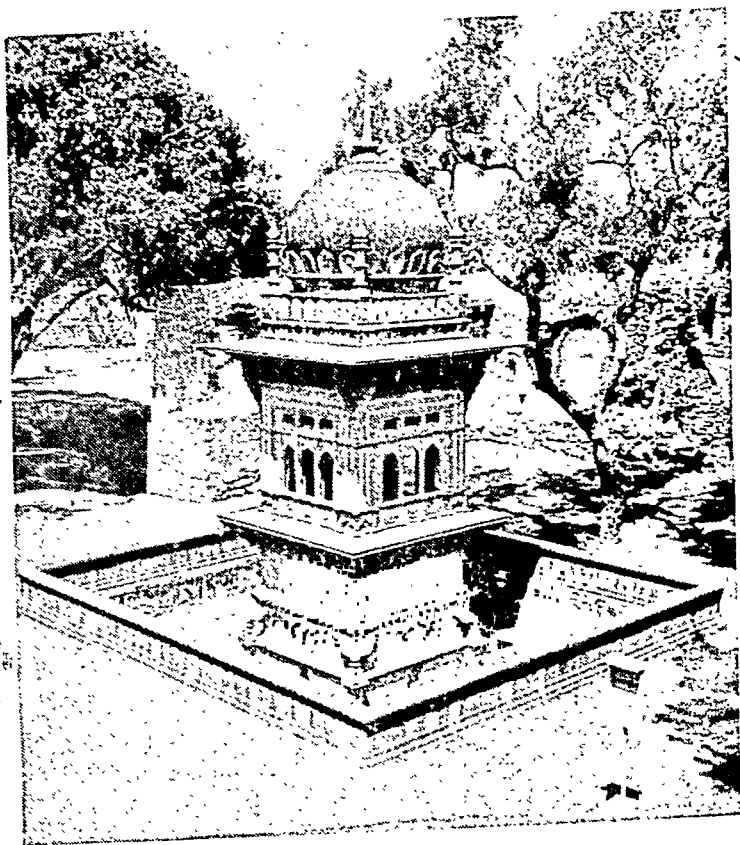
The style of ornamentation and architectural designing and carving, however, indicate that *Mehtar Mahal* might have been built about 1620 A.D. The building is a square of 24 feet, its minarets rising 60 feet high. The ground floor is an entrance hall with a staircase leading to the room above. The ceiling of this entrance hall is of handsome carved stones, ornamental stone brackets springing from the corners of the hall supporting it. The stone roof of the upper chamber is a cleverly designed flat arch and the mystery still remains a puzzle to the engineers though the plan appears to be so simple but has been so cleverly hidden by the architect. The beautifully carved roof, the stone balconies projecting from the side walls of the room and cornices, brackets and eaves of balconies richly ornamented with flowers, fruit and arabesque patterns skillfully carved in stone, the beautiful elephant-and-lion motif in the brackets—all these speak eloquently of the architectural and decorative skill of the architect. Percy Brown observes :

“The fineness of the workmanship is astonishing, the stone being manipulated as if it were plastic clay. Either in the chiselling of the low relief pattern around the doorway or in the deep moulding of the coffered ceiling of the ground storey, all is executed with a loving



MEHTAR MAHAL

A Beautiful and Exquisite Form of Bijapur Architecture



JALA MANZIL
A Pretty Monument in Skilled Architecture

care recalling that of the artists of the Italian Quattro-Cento. The entire structure seems to imply that not only the artisans themselves took a pride in the perfection of the handiwork, but they were encouraged to do so by their patrons who experienced an equal pleasure in seeing such exquisite forms grow under their hands."

Jala Manzil Standing in a cistern across the road on the north of the Sat Manzil is a pretty little isolated structure called Jal-Manzil or Jala-Mandir, a water pavilion. In the days of the Adil Shahs, this Jala Manzil was in the midst of secluded courts and gardens within the palace precincts. It was no doubt intended as a pleasant place to sit in and while away a cool hour in the sultry climate. As there is a doorway on the north side in place of the three lancet windows on all other sides, there must have been some means of access, such as a light wooden gang way thrown across to it from some part of the palace buildings that might have stood to the north. The pavilion was decorated with coloured tiles in bands on each face but they have all been picked out. Looking to the delicate and decorative style of architecture it appears to have been built by Ibrahim Adil Shah II who built the Sat Mazil nearby.

Yakut Dabuli's Tomb To the north-east of Adalat Mahal now used as Deputy Commis-

sioner's bungalow, and across the road and the moat stands an extremely pretty little square building surmounted by small minarets the whole being beautifully proportioned. This is the tomb of Yakut Dabuli an Engineer who was responsible for the painting and gilding of the *Mehrab* of Jami Masjid. The side walls are ornamented with handsome oval stone windows well-carved, as are also the recesses near the door.

Mubarak Khan Mahal About five furlongs to the south-east of Jami Masjid stands "Mubarak Khan's Mahal". This three-storeyed structure stands in the middle of a great cistern and is full of pipes laid about through the masonry. Two pipes run round the top of the plinth of the basement outside, from which short pipes are laid through the peacock brackets and out at their mouths, there being nine of these brackets on each face exclusive of the four corner ones. Similarly some of the brackets above had pipes through them for water to pass through. There is a cistern in the floor of the first storey and traces of another in the upper-most one. This is a combination of fountain and pavilion wherein the nobles of the Adilshahi times could enjoy, in sultry noon tide of hot weather days, shower baths, spring baths, and fountain baths in the midst of extensive gardens that surrounded the water pavilions. The fountains and springs

and shower baths were fed by the Begum Talao.

Abdul Razzaq Quadri's Dargah About 200 yards to the east of Taj-bayadi is a group of two domed buildings called 'Two Sisters', or 'Jod Gumbad' in vernacular. They are the tombs of Khan Muhammad a general in the army of Ali Adil Shah II, and Abdul Razzaq Quadri his religious teacher. The Dargah of this saint and religious teacher, built by his disciple the said Khan Muhammad, is larger but less pretentious. It is a simple square structure, surmounted by a dome without any ornament, with the grave in the crypt. It is regarded with great reverence by the muslims of Bijapur.

Khan Muhammad's Tomb The octagonal building to the south of Abdul Razzaq Quadri's tomb is the resting place of the traitors Khan Muhammad and his son Khavas Khan who were assassinated for their treachery. This tomb and the neighbouring Dargah are together called Sister Tombs or Jod Gumbad as already stated. Khan Muhammad who was in command of the troops on the field was bought over by the commander of the imperial forces of Delhi. He was recalled from the field and as he was entering the city through the Mecca Gate he was assassinated. Aurangzeb rewarded his treachery with instructions that the tax for one year, which Bijapur was then obliged to remit to Delhi,

should be used for the building of a tomb over Khan Muhammad. Khavas, Khan's son, was infected with the same treasonable impulses and ultimately fell under the executioner's sword. He was also buried in this tomb of his father.

Shah Abdul Rahman Quadri's & Shah Karimulla Quadri's Tombs Close to the south-east corner of the Jami Masjid is the small tomb of Hajrat Syed Karimulla Quadri, a local saint who died in 1693. The mausoleum was erected over his remains in about 1731. It is a small building, about 20 feet square, three arches deep both east-west and north-south. The exterior arches are walled in and filled with doors and windows. The inside of the dome is formed into nine bays by two rows of arches crossing each other, the dome rising on the pendentives in the central bay. The proportions of the building are pleasing, the inner chamber being large in proportion to the out-side walls, with the result that the second storey rising above the first roof is larger, and with the dome forms an attractive pyramidal form of outline. There is good decorative work in stone and stucco outside. The interior of the dome and the pendentives has a silvery sheen, due, it is said, to the powdered mother-of-pearl used in the white-wash. Around the windows on the west, inside, is some very good surface decoration in stone.

Opposite to the above, on the east, is a very similar tomb said to be that of Hajarat Syed Abdul Rahman Quadri, the brother of Karimulla Quadri who died in 1710. The inside of this building has the same silvery lustre but here the decoration is in raised plaster work which is picked out with red.

Chhota-Asar This is a small mosque standing in a bigger dilapidated enclosure facing east and abutting the Rama Temple road. The mosque is remarkable for the amount of stucco ornament that covers walls, ceiling and part of the facade. It has a very flat wagon-vaulted ceiling and the ornamental decoration is obtained by cutting out the interstices of the design from the flat coating of plaster on the walls. These designs have been thrown into stronger relief by the sunk surfaces being painted. Most of the paint has now gone. This mosque is called 'Chhota-Asar' probably deriving its name as being a smaller one compared to the Asar Mahal.

The splendour that was Bijapur Before we ring down the curtain upon the glory that was Bijapur let us have a last over-all look at the splendour that was Bijapur city. During the days of its zenith of splendour Bijapur was the third great city of the Islamic world and the first great city and cynosure of Southern India,

second only to Delhi the imperial capital of the Mughals in the whole of India. With its circumference of 15 miles, Bijapur had a teeming population of about 20,00,000. The citadel contained stately and gorgeous palaces of the Sultans and other high officers connected by blood with the royal household, the mint, the armoury and the royal storehouse. The city within the second fort wall was full of palacial buildings of Navabs, Amirs, Generals, high officers of the State and rich gentry. The suburbs were peopled with traders, artisans, craftsmen, and other classes. Every palace of the Sultans, every palacial building of the noble-men and rich gentry and every mosque had its splendid smiling gardens and bowers, beautiful tanks and reservoirs, and many fountains of different charming designs jetting forth crystal water in varied types of sprays. The city had its vast elephant stables, horse-sheds and army-quarters with a standing army comprising of 1,04,000 infantry, 52,000 cavalry and 9,500 elephants. Bijapur gave an honoured place to Hindu generals, Hindu poets, Hindu physicians, Hindu philosophers, and Hindu saints.

In his 'A Survey of Indian History' Shri K. M. Panikkar has paid the following tribute:—

“The Deccan Sultanates have a special claim for remembrance for their architectural

achievements. The Gol Gumbaz whose dome is larger than that of the Pantheon at Rome ; Ibrahim Rouza the tomb of Taj Sultana ; and the great Palace of the Relic, gave to the city of the Adil Shahs a glory which was greater than that of Agra or Delhi. The dôme of Gol Gumbaz was honey-coloured. Ibrahim Rouza in its dream-like beauty is the equal of the Taj and the delicacy and beauty of its work is in no way inferior to those of the great Mughal buildings. Of the tomb of Taj Sultana, the architect himself had it inscribed in blasphemous pride that heaven itself stood astounded at this building..... .. . Bautiful gardens, magnificent public baths and lovely palaces also added to the beauty of the city."

This was the splendour that was Bijapur in the 16th and 17th centuries !

CHAPTER V

BIJAPUR AFTER THE ADIL SHAHS

From the picture of the Splendour that was Bijapur we will now look here upon this picture of the Desolation that was Bijapur !

Whenever the invading armies laid seige to the Bijapur city, the suburbs were destroyed, crops burnt and wells poisoned as a preliminary and precautionary measure of defence by the

defending forces to worst the invading foe. Factions, treachery and misrule during the minority of Sikandar had weakened the security of life and property. Trade was at a standstill. People had suffered greatly during different sieges. Added to all these, the horrors of a deadly plague broke the spirits of the populace. It is no wonder, therefore, that Bijapur fell an easy victim to Aurangzeb.

Aurangzeb remained at Bijapur for about three years during which time terrible plague broke out in the city and about 1,00,000 of persons are said to have died. Many more must also have left the city. A census caused to be taken by Aurangzeb after the plague subsided revealed that 9,54,000 persons still lived in the city. Thence onwards the city decayed speedily and the population was decimated. In 1710 a severe famine impoverished the city and another equally virulent famine made the distress worse in 1717. Bijapur was under the Mughal emperor's Subhedar at Hyderabad ; but with the proclamation of independence by the Nizam in 1724, Bijapur became a part of the Nizam's kingdom. In 1760 Bijapur was ceded by the Nizam to Balaji Peshwa who sent a Maratha governor to be in charge of Bijapur. During the period it was under the Marathas the city suffered severely.

“ The beautiful open-carved palace windows

and doors, even the floor, ceilings and roofs, were torn up for their timber, and all that could be pillaged and spoiled was carried away..... No attention was paid to the people and the place grew more desolate. To add to the general distress a severe famine occurred in 1784 and lasted for three years. The bones of the dead whitened the ground for miles.The place abounded with thieves. Walls and towers were neglected and many tumbled into the ditch. Except one little mosque the citadel was a heap of ruins.

“In 1803 the distress caused by scanty harvest was deepened by Pendharis who plundered and destroyed all they could lay hands on. Again did the city pass through the horrors of famine.”

Later on even the gilding on the walls of mosques and palaces was removed and private mansions and houses were unroofed for the sake of the noble teak beams. Windows and door frames with their exquisitely carved lattice work were carried away in cart-loads. By about 1840 the picture of desolation was complete.

“Of the palaces, once the pride of the Decan, scarcely a trace remains. Tombs, mosques, and towers stand on every side in various stages of decay, and the few unharmed buildings add to, rather than lessen, the feeling of desola-

tion. The scanty population is lost in the vast area enclosed within the walls. Except in the west, the centre of trade, the city seems deserted. In wandering over it, in a desolate waste suddenly appear a cluster of houses and again, beyond the houses, is a solitude with here and there a ruined palace or a tomb. After a time comes another hamlet. And though the hamlets and suburbs have between them as many as 12,000 people, so vast is the city that it seems almost empty. The contrast between the peopled parts and the wastes is strikingly abrupt. Here a busy hive of men, there a desolate tract ; in one place a wooded garden, in the next a dry waste."

Never in history has a splendid and magnificent city like Vijayapura, except, of course, Vijayanagar, faded into such a somber grave-yard of poignant decay and heart-rending desolation! *Basatin-us-Salatin*, an old history of Bijapur in Persian, states that when some one enquired about the state of Bijapur a Nawab answered in the well-known wailing couplet :

"The spider weaves its web on the palace of Caesar !

"The owl stands sentry on the tower of Afrasiab !"

Meadows Taylor thus describes the scene of desolation that met the traveller as he entered

the walls of Bijapur in the fifties of the last century :

“ But mournful as it is, the pictureque beauty of the combinations of the buildings, the fine old tamarind and peepul trees, the hoary ruins, and distant views of the more perfect edifices, combine to produce an ever-changing and impressive series of landscapes. Nowhere in the Deccan, not even at Beedar, at Goolburgah, or in the old fort of Golcondah, is there any evidence of general public taste and expenditure, like that proved by the remains in Bijapur, and for days together the traveller, or the sketcher, will wander among these remains with his wonder still excited and unsatisfied. It is not by the grandeur of the edifices now perfect, noble as they are, that the imagination is so much filled as by the countless other objects of interest in ruin, which far exceed them in number. Palaces, arches, tombs, cisterns, gate-ways, minarets, all carved from the rich brown basalt rock of the locality, garlanded by creepers, broken and disjointed by Peepul or Banian trees; each, in its turn, a gem of art, and the whole a treasury to the sketcher or the artist..... The interior of the citadel is almost indescribable, being nearly covered with masses of enormous ruins, now almost shapeless, interspered with buildings still perfect. ”

This was the Tragedy and Mystery, the Pathos and Romance and the Decay and Desolation that was Bijapur ! a hundred years ago !

सा रम्या नगरी ! महान् स नृपतिः ! सामंतचक्रं च तत् !
 पार्श्वे तस्य च सा विदग्धपरिषत् ! ताश्चंद्रबिंबाननाः !
 उन्मत्तः स च राजपुत्रनिबहस्ते वंदिनस्ताः कथाः !
 सर्वं यस्य वशाद्गता स्मृतिपथं ! कालाय तस्मै नमः !

(That Beautiful City ! That Mighty Monarch ! That circle of feudatory Kings ! That conclave of Scholars by his side ! Those Moon-faced Damsels ! That Haughty group of Princes ! Those Bards ! Those Discourses ! Ah ! Where ? Where are they ? Consigned to the Limbo of Oblivion ! Who did it ? Ah ! Who ? Time ! Salutation to Time ! Time the Mighty !! Time the Destroyer !!!)

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The wanton destruction of Bijapur was only stopped by Shahaji, the Raja of Satara, to whose family the territories of Bijapur passed, on the over-throw of the Peshwa in 1818. Shahaji who ruled from 1839 to 1848 visited this city several times and tried to renovate some of the more important public buildings that were fast falling into ruin due to wilful neglect and purposeful

THE GLORY THAT IS BIJAPUR

destruction. The state of Ibrahim Rouza was deplorable. This monument and Asar Mahal owe a good deal of their present state of preservation to Captain Hart R. E., who was appointed to superintend the execution of repairs to these and other buildings.

With the death of Shahaji in 1848, the ruling race of Satara became extinct and the kingdom of Satara with all its possessions passed to the British. Bijapur was incorporated into the Satara District. In 1863 it was handed over to the Sholapur District, and the next year, when the Kaladgi district was formed, Bijapur became the Taluka of Kaladgi Collectorate.

Colonel Meadows Taylor had 'hoped that some eloquent and poetic pen may be found to gather up the fleeting memorials of traditions which are fast passing away, and invest them with a classic interest which will be imperishable!' His own novels, "The Noble Queen", and "Tara" dealing with the times and events of Bijapur history and the publication of the magnificent work, "The Architecture of Beejapoor" by him and Mr. James Fergusson were eloquent enough to create a living interest in Bijapur. An amount of Rs. 1,000 a year was being spent for repairs to the old monuments. In 1876 the Superintending Engineer for the Southern Division, Colonel St. Clair Wilkins,

proposed that the Head Quarters of the district should be shifted from Kaladgi to Bijapur. Bijapur, he argued, was more central and its air and water more wholesom than those of Kaladgi. His proposal was accepted. Plans and estimates for adapting the old Bijapur buildings for offices and residences were completed and sanctioned in November 1876. But the severe famine of 1877 entailed heavy expenditure on relief operations and the work of repairs had to be held over till 1879.

After the conversions were carried out, Bijapur became the District Head quarters in 1885 and from that time onwards the progress became faster. The Bijapur Municipality that was established in 1854 was making its own substantial contribution to the revival and progress of Bijapur. A railway line was laid, throwing Bijapur open to the traffic connecting it with other bigger towns in the province of Bombay. The Municipality repaired old roads, constructed new ones, built markets, opened schools, laid out parks, established water-works and launched upon various activities to provide amenities to the rate-payers of Bijapur in the fields of Public Health and Sanitation.

The days of desolation were happily over. The slumbering city began to wake up. A new life, a new hope and a new energy began to stir

THE GLORY THAT IS BIJAPUR

in its paralysed limbs. And a city, modern and progressive, has now grown within the last hundred years out of the ruins of the old Bijapur.

CHAPTER VI

THE ARCHITECTURE OF BIJAPUR

From about 500 B. C. to about 500 A.D. India was the Light of the world. Scholars from remote corners of the world studied, at the great Universities of India, mathematics, medicine, science, philosophy and also religious craftsmanship which influenced the art of Asia.

Before the advent of Prophet Muhammad Arabia was a land of idolatry in its extreme form. The spirit had departed from the form and ritual of worship. The reaction swung to the other extreme of iconoclasm. The description of Kaaba as given by the pre-prophetic Arabic writers suggests a Buddhist temple with the numerous niches filled with idols including Jesus Christ, the Holy Virgin and Hariti the Buddhist Madonna. With the idols torn out from the niches and broken or melted, the same shrine became the first model of a Muslim mosque, the nucleus of what evolved later into the Saracenic style of architecture. The Arabs borrowed their builders from Rome, Byzantium

and Persia. The three schools working together under conditions laid down by Islamic law produced what is called Saracenic architecture which, however, had not developed into a great and independent style before Islam began to draw upon the artistic resources of India in the same way as it had borrowed Indian sciences—mathematical, medicinal and astronomical—to build up the schools for which Arab culture became famous in Europe.

In the 13th century when the first Indo-Muslim dynasty was founded at Delhi, Muslim architecture had its established canons but no great original masterpieces to hold up as examples for the Indian builder. By the end of the 15th century, however, India's art reasserted itself in increasing strength, and when, in the following century, the Adil Shahs set about their magnificent monuments at Bijapur and freely employed Indian artists and craftsmen, Indian genius rose superior to foreign influence and stamped itself deeply on its creations.

The arch, the minaret and the dome are the chief components of Muslim architecture. The arch was an Indian device as can be seen from the Ajanta caves and other pre-Muslim Hindu structures. The Bijapur builders perfected a style of arches which combined the grace of the Persian arch, the glory of the Gothic arch

and the pipal leaf curves of the Hindu arch. The fine recessed doorway of Ali Shaheed Pirs' mosque at Bijapur shows that the whole design is only a skilful rearrangement of the Hindu constructive and decorative ideas within the limitations imposed by the law of Islam. All the arches have the pipal leaf crown. The bracketting under the front arch is unmistakably Hindu, likewise the cusped ornamental arch which goes round it. The circular ornaments in the spandrels of the arch are only flattened-out lotus sun-emblems (so conspicuous in the rails of Buddhist Stoopas) in Muslim disguise. The structural basis of the whole doorway can be seen in the buildings of the ruined Vijayanagar, the Hampi of to-day.

In Muslim countries it was in Egypt that the minaret received its highest development. But in India it was in Bijapur that the minaret was first perfected in all its details. The slender and delicate minarets of Ibrahim Rouza rose gracefully against the blue sky when no such minarets decorated any building in India.

The dome was another Indian contribution to Muslim architecture. The domes of earlier Khaliphas were constructed after Roman or Byzantian models. But the bulbous dome of the Muslim architecture is undoubtedly derived from the Buddhist Stupa shrine of the type sculp-

tured in Ajanta caves Nos. XLIX & XXVI. The principle of its construction by which the outward thrust is counteracted by a system of internal ties in the form of a wheel with eight spokes—the eight-petalled lotus—instead of by external abutments as in the Roman and Byzantine domes, is certainly Indian.

The majesty and grandeur of the Bijapur style came from the indigenous creative impulse and was but the natural growth and logical development of the living Indian building tradition. It owed its beauty and magnificence to the skilful adaptation of Indian principles of design, construction and decoration. There is no evidence at Bijapur of any foreign influence but very strong evidence of Hindu tradition adapting itself to the Muslim requirements. There is not a detail in the splendid buildings at Bijapur that cannot be explained as the logical sequence of India's living building craft. To understand the buildings of the Muslim Bijapur the student must first turn to the Hindu Vijayanagar.

Jami Masjid, the earliest of the great monuments built at Bijapur when there was no remarkable Muslim structure any where in India, closely resembles the ruined building in Vijayanagar known as 'Elephant-stables', which was really a mosque built by the Hindu king Deva-

raya II for his Muslim troops. It was constructed on Indian principles of design and structure by Indian craftsmen adapting their own temple tradition to the ritual of Islam. The seven larger domes are the prototypes of the dome of the Jami Masjid at Bijapur, being themselves only modifications of the Buddhist Hindu types seen in their original form in the four intermediate domes. The decoration of the central doorway is precisely similar to that of Jami Masjid, nearly all the arches of which have the Hindu symbolism of the pipal leaf at the crown. The dome of Jami Masjid, the first bulbous dome on an Indian mosque, was an adaptation of the Indian type. Though the Turkish crescent crowns the finial, the Hindu symbolism expressed in the arches, the bulbous dome and the lotus flower arrangement of the pendentives in the dome proves that Indian builders were the real creators of this mosque.

'Mehtar Mahal' is a perfectly harmonious blend of the Indian structural and decorative elements. The richly decorated and delicate carvings of its cornices, some with the elephant and lion art-motif, are so obviously Hindu in design.

Ibrahim II's tomb and mosque were the first Muslim buildings in which the bulbous or lotus leaf type of dome is used on a large scale.

In the 17th century this bulbous dome became the characteristic form for mosques and tombs in northern India, and its first appearance as far south as Bijapur is most significant. The lotus leaf dome or the Vimana of the Hindu temple was transformed into the bulbous dome of the Muslims mosque. All the main 'orders' of the Hindu canon were retained, the Kalasha and the Mahapadma beneath it and the lotus petals at the springing of the dome. The four smaller domes that should, according to Hindu symbolism, appear in the corners of the roof, are relegated to the tops of the minarets in Ibrahim Rouza. Its roof supported by a row of massive piers and the external arcade and corridor surrounding the sanctuary explain the essentially Hindu character of the whole shrine. It will be noticed that the arches between the piers with pipal leaf crowns are not Saracenic either in form or construction but are simply Hindu brackets pieced together. Externally the Hindu characteristics are shown prominently in the heavy brackets, cornice and in the design of the minarets and domes.

Ibrahim Rouza was completed in 1626 and this magnificent mausoleum must have been the latest and the greatest wonder of the muslim world of those days and certainly it was keenly discussed by Shahajahan and his builders. The

dome of the Taj at Agra is the best proof of that, for it must have been built by the same mason who built the dome of Ibrahim Rouza. Both the Ibrahim Rouza and the Taj have the Indian Mahapadma or lotus crown which is never found in Persian or Arabic domes. The plan of the Taj is also of Indian origin. Both are constructed on the same principles. They are of nearly the same dimensions, the Bijapur dome being 57' diameter and the Agra dome 58'. The contours of both correspond exactly except that the lotus crown of the Taj tapers more finely and the lotus petals at the springing of the dome are inlaid, instead of sculptured, in tune with the whole scheme of decoration. In the lovely pierced trellis work which fills the windows and forms the screen with which the cenotaphs are enclosed, it is likely that Bijapur craftsmen were employed.

The Taj Mahal, constructed between 1631 and 1648, is exactly such a building as one would expect to be created in India of the 17th century by a group of Hindu and Buddhist Master-builders adapting their traditions to the taste of a Muslim Emperor. The plan of a central domed chamber surrounded by four smaller domed chambers follows the traditional plan of an Indian Pancharatna or five-jewelled temple. Its prototype is found in the Buddhist temple of

Chandi Sewa in Java built more than five centuries earlier, and in the sculptured stooa shrine at Ajanta carved still earlier.

One device which was perfected and extensively used at Bijapur was the happy idea of pendentives in the construction of domes. The dome of Gol Gumbad is the most famous example of this system and is better both as an engineering and as pure aesthetic device than the more cumbrous Roman system followed by European builders. The Bijapur builders achieved in Gol Gumbad a stupendous dome, built entirely on Indian constructive principles, scientifically the most perfect in the world and aesthetically the most graceful and beautiful form of roof yet invented. The principle of its construction was at that time unknown in Europe but it is found in the domes of an earlier date at Bijapur.

In Gol Gumbad the traditional Hindu symbolism of Pancharatna is maintained by the five domes, the colossal one in the centre and the four in miniature on the corner towers. The finials of all of them and the pipal leaf arches are evidence of the Indian Master-builders' handiwork and inspiration.

All the great monuments of Saracenic art in India surpass those of Arabia, Turkey, Egypt, Persia and Spain in the exact measure by which they were indebted to the Hindu Craftsman-

ship and inspired by Hindu idealism. The mosques of Cairo and Constantinople seem almost insignificant in design and feeble in construction compared with those of Bijapur and Delhi. The aesthetic ideas which found expression in Muslim architecture in India came from the mind of the Indian builder and not from his Arab, Pathan, Turkish or Mongol master. There is a finer feeling of proportion and architectonic beauty in Indian mosques and tombs than in Persian Muslim buildings. In the sculpturesque quality too, the feeling for profiles and masses, which is a special characteristic of Indian mosques and tombs, one can also detect the hand of the Hindu and Buddhist temple craftsman.

Ibrahim Rouza and Gol Gumbad at Bijapur, the tomb of Shirshah at Sahesram and the Taj at Agra are the most magnificent muslim monuments on earth, and Bijapur is the pioneering ground on which the Indian genius evolved the glorious synthesis of Indian and Saracenic structural ideals that made such grandest achievements possible in the realm of Indo-Saracenic architecture.

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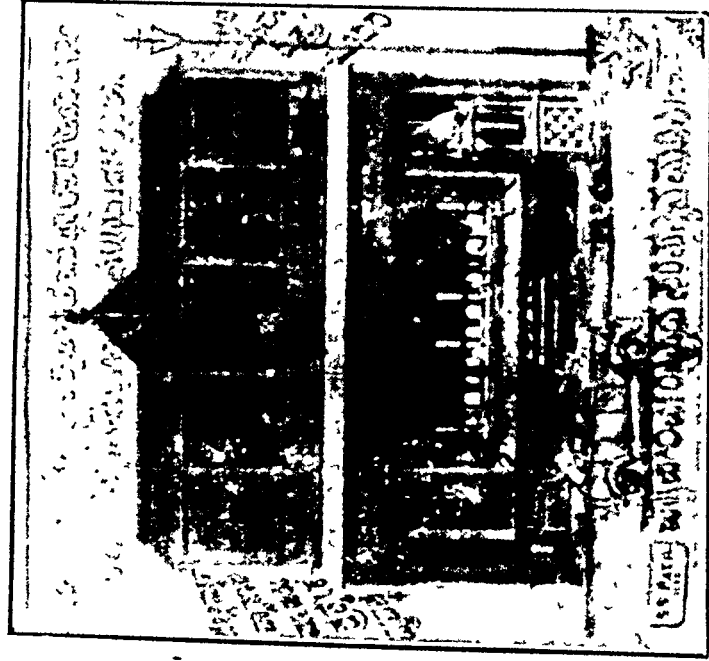
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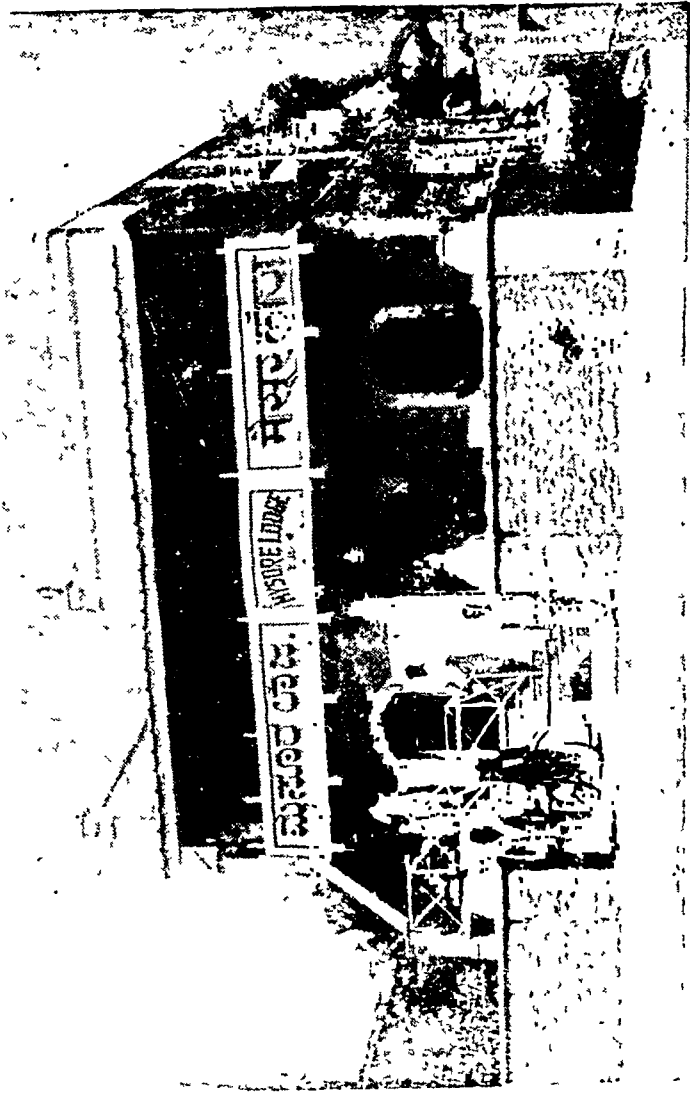
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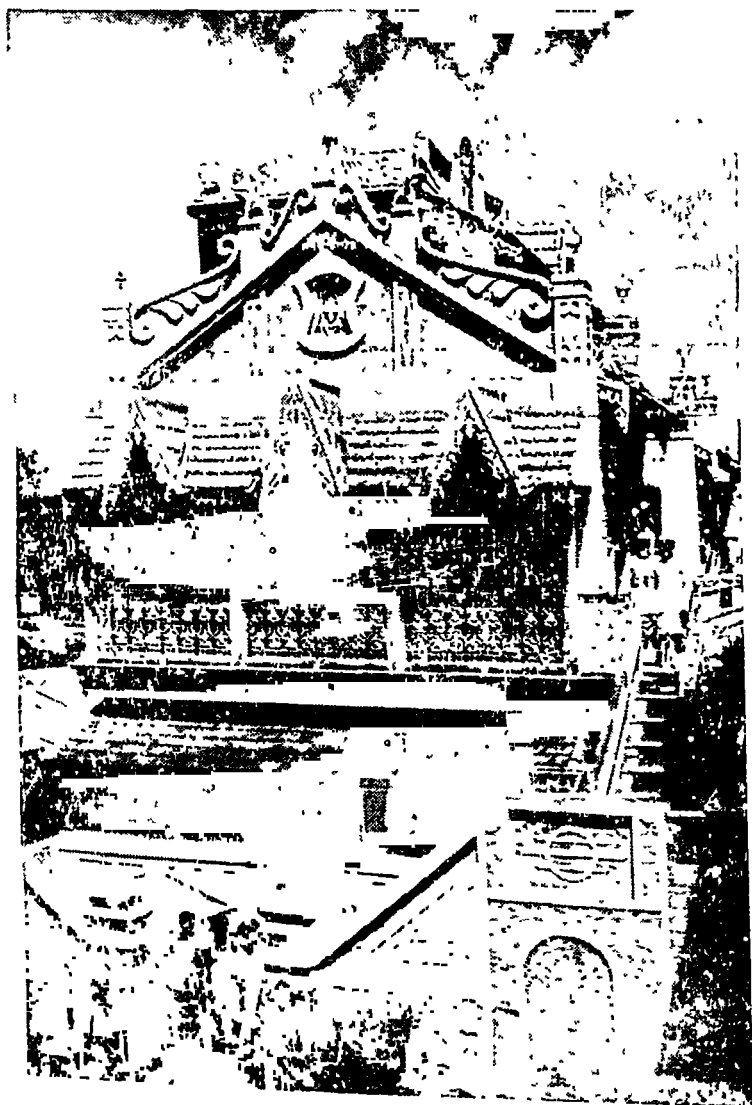
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